

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Goucher College

other names BA-1484

2. Location

street & number 1021 Dulaney Valley Road

☐ not for publication

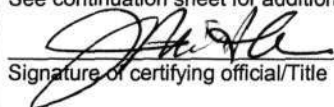
city or town Towson

☐ vicinity

state Maryland code MD county Baltimore code 005 zip code 21117

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments).


Signature of certifying official/Title

7-13-07
Date

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments).

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby, certify that this property is:

☐ entered in the National Register.

☐ See continuation sheet.

☐ determined eligible for the National Register.

☐ See continuation sheet.

☐ Determined not eligible for the National Register.

☐ removed from the National Register.

☐ other (explain): _____

Signature of the Keeper

Date of Action

Goucher College (BA-1484)

Name of Property

Baltimore County, Maryland

County and State

5. Classification**Ownership of Property**

(Check as many boxes as apply)

- ☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property

(Check only one box)

- ☐ building(s)
☒ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
12	7	buildings
	1	sites
	4	structures
	1	objects
12	13	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

number of contributing resources previously listed in the National Register

0

6. Function or Use**Historic Functions**

(Enter categories from instructions)

Education/College

Education/Library

Education/Education-related/college dormitory

Current Functions

(Enter categories from instructions)

Education/College

7. Description**Architectural Classification**

(Enter categories from instructions)

Modern Movement

Materials

(Enter categories from instructions)

foundation Concrete, Concrete Block

walls Stone, Concrete Block, Wood

roof Ceramic Tile, Copper, Asphalt Shingle

other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

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Description Summary:

Goucher College was founded in 1885 with the first class of students admitted in 1888. Its original "rural" campus in Baltimore had become landlocked by the 1910s as the City grew up around. As a result of this, the College guided by the foresight of President Guth bought 421 acres of land in 1921 with the intention of building a new campus and moving from its downtown Baltimore location. This land in Towson was the remnants of the 18th/19th century estate, Epsom, originally part of what is now Hampton National Historic Site. A "by invitation only" architectural competition was held in 1938 for the design of a general development plan for the Towson campus. Moore and Hutchins, a New York architectural firm, won the competition and remained the campus architects until the mid-1950s. The historic core of the Towson campus is the direct results of their efforts. Today Goucher College is a 287-acre wooded campus in Towson bounded by Dulaney Valley Road on the west, the Baltimore Beltway (I-695) on the north, the Campus Hills neighborhood on the east and retail/commercial development on the south. A high degree of integrity remains as the character of campus is retained through the maintenance of the Moore and Hutchins buildings and careful planning and design of sympathetic additions and new construction.

General Description:

When Goucher College acquired the Towson property it was once again provided with a relatively blank canvas on which to develop a campus in keeping with its philosophies. Early observations of the former Epsom property mention open meadows and cornfields on the southern portions and clusters of wooded areas. There were some portions dense with beech, tulip poplars, hickory, and white ash surrounded by dogwood and sassafras and in other areas black locusts were plentiful. Of note were several groupings of white oaks. The terrain was undulating with a broad ridge running through the site from northwest to southeast. Small streams and pond were found as well as several natural amphitheaters. It was originally hoped that one of the streams could be dammed to create a swimming, boating and skating pond in the southern portion of the site, but this was not to be the case. Several buildings ringed the site with only ruins remaining of the grand Epsom estate. These buildings with the exception of the Epsom Chapel (to be retained as a historic memorial) and the Old Bosley Hotel (to be improved and used by the College) were to be demolished as the College began its planning.

Two advisory boards were formed in 1937 to assist the College in its development of the campus. One, a group of three architects, would propose and manage a design competition for the general development plan of campus and the other, the College Planning Committee led originally by Prof. Clinton Winslow, would work in conjunction with the other but would have a much longer and intimate involvement in the continued development of the campus. A design competition, which took place in 1938, was seen as a way of gaining the most options for the College to evaluate in an efficient manner. Unique to this competition, a specific style was not being promoted rather the emphasis was in the accommodating the functions required by the College,

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followed closely by the respect of the natural beauty of the site and the efficiency, economy and flexibility of the scheme. As a result, the master plan for the campus was of primary importance with the building design taking the supporting role. This did not mean that the College hadn't given serious thought to the buildings needed rather just the opposite as seen in the detailed Competition Program which included a topographic map of the site. The site plan was to include the following buildings:

- a. The Academic Group, the Library, the Administrative Offices
- b. Building for Physical Education, Playing Fields, other Athletic Facilities
- c. Residence Halls for students, Central Kitchen
- d. Residence Provisions for maintenance staff
- e. Chapel, Auditorium, Music Facilities, Student Union
- f. Residence Buildings for married and single faculty members, Faculty Club
- g. Infirmary
- h. Residence for the President
- i. Service Building
- j. Garage Provisions for use of the College, including faculty and students
- k. Parking Spaces for use of the College, students, and the public, especially near the Chapel and Auditorium
- l. Main and Subsidiary Roads, showing approaches to various parts of the property from the surrounding highways and from Towson business center; intercommunicating roads on the campus, walks, paths, service and utility roads; bridle paths; such landscaping features as pools, ponds, gardens, lakes; outdoor theatre, greenhouses, and botanical gardens.
- m. New and Existing Contours, Wooded Areas
- n. Astronomical Observatory

The winners of the competition were announced in October 1938 with the New York architectural firm of Moore and Hutchins winning first place. Though their plan underwent many revisions starting almost as soon as the competition was completed it was the official plan until 1957. During this time, Moore and Hutchins served as the exclusive campus architects guided by the different advisory committees. In 1957 Hideo Sasaki was hired to re-evaluate the state of the campus architecture and planning. He brought fresh eyes and a new perspective as a landscape architect. He guided the campus planning through the 1960s suggesting ways of buffering campus from new development and I-695 to the north. Once the route of I-695 was announced, he undertook the study of the new entrance road recommending its current location and designing a Gateway entry to campus still seen today. One of Sasaki's lasting marks was unifying the landscape planning for campus as a way of enhancing and in some cases strengthening the built environment of campus.

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Campus Plans of Moore and Hutchins

Their winning design proposal (1938) was based on four principles: creating a flexible plan, working with the natural advantages of the property, emphasizing convenience and efficiency and using what they called a "free plan." It is this last principle that marks a change in the tradition of campus planning and makes their plan stand out as one of the Modern designs. Rather than use a symmetrical organizing system, which might have created a typical quadrangle or courtyard plan, Moore and Hutchins looked to the functions of the required buildings. They very quickly developed the concept of creating informal zones or nodes based on the function the building would serve linked together by pedestrian pathways. A look at their master plan reveals an academic node of classroom/laboratory buildings and the Library, two residential nodes (one for faculty and one for students), a physical education node (gymnasium and playing fields), and an administrative node lined by a major "spine" pathway and a system of smaller paths. Interestingly, they chose the Chapel to be the lynchpin that was located where all the nodes intersected. The design of the individual buildings was less important than their interrelationships.

In keeping with issues of terrain, the buildings are sited along the ridgeline leaving large areas of the site undisturbed. Their intent was that the design of the buildings would accommodate elevation changes as much as possible so as not to incur large grading expenses. A loop road would surround the main campus buildings providing vehicular access while keeping the pedestrian pathways as the dominant method for moving through the campus. This allowed for the scale of the buildings and landscape to be a more intimate scale and is still successful today.

When one compares the 1938 campus plan to a drawing done in 1952 it is apparent that although revisions were necessary for various reasons the intent of the original plan is still valid. The campus did develop with the informal clustered zones surrounded by a loop road. Faculty housing has been eliminated and the President's House is planned for a site near the student resident halls essentially where it is currently located. There are further refinements to the building footprints and circulation routes. As new construction occurred after this date it has in most cases proven to be respectful of the original design intent.

Style:

Moore and Hutchins made several study trips to the site and region during the competition. They wanted to create a design for the building appearances that was forwarding looking yet respectful of the local building traditions. Taking their cues from rural vernacular buildings in Maryland the overall building style is modern but more in keeping with prairie style than the International style. The use of indigenous materials and natural materials including a local stone for the walls (bearing walls were proposed but not used), tile or slate for the roofing material, wood accents and trim and metal windows were seen as economical while still respecting the desires of the College. The buildings are void of unnecessary ornamentation letting the beauty of the materials

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and the simple lines of the buildings stand on their own merit. The buildings appear to hug the ground being more horizontal than vertical with low sloping hipped roofs. The emphasis on natural lighting allows the window design and placement to add character while alluding to the different uses in the building. There is a masculine character to the buildings in their large proportions and simplicity but this is broken by the introduction of intimately scaled elements such as the Froelicher courtyard, and the balconies on several residence halls.

The materials chose for use on the main campus buildings were a local stone (gneiss) veneer on walls of either concrete block or reinforced concrete, ceramic tile for roofing material, wood siding/accents and metal windows. Newer buildings have tended to maintain this material palette though the proportions of stone especially have become less as the price has increased. The overall building proportions and style of the new construction have also remained respectful to the original Moore and Hutchins' buildings.

Contributing Resources:

<u>Mary Fisher Hall (residential)</u>	1941-2, 1950	Moore and Hutchins
Pearlstone	1983	Hillier Group
Pearlstone renovations	1997	Cho, Wilks, Benn

This was the first building, named after Dr. Goucher's wife Mary Fisher Goucher, to be constructed on the new campus, starting in 1941, as it solved the most pressing need for student housing. Residents moved into the only partially completed building in September 1942. The 2-3-story building was designed to accommodate 180 students mostly in single rooms and 5 faculty members. It was constructed of reinforced concrete and faced with local stone. The windows were metal framed with the fenestration pattern reflecting the use of the room by its size and shape. The low-pitched hipped and gable roofs were of terra cotta tiles. The massing consisted of a large central block with four flared wings that housed the student rooms. The central block originally contained a reception hall, a dining room, a kitchen and dating parlors. The infirmary, enlarged in 1950 remained in the building until the Health Center was constructed in 1962.

The 1983 renovation converted one of the residential wings into an expanded public area creating a quasi-student center. The bookstore and post office were moved here from Dorsey Center and spaces for a commuter lounge and club offices were created. With this renovation the public area was named Pearlstone Student Center in memory of Jack Pearlstone, a trustee whose estate contributions made the project possible. In 1997 further renovations included a two-story stone and glass entry atrium and expanded/redesigned the dining hall.

<u>Hoffberger Science</u>	1947-53	Moore and Hutchins
Louise Kelley Lecture Hall	1967	
Gairdner B. Moment Wing	1981	
Renovations	1995-6	

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Originally constructed as a one-story building it was named the Lilian Welsh Laboratory in honor of Dr. Lilian Welsh, founder of the departments of physiology, hygiene and physical education. The first classes were held in the partially completed building in early 1948. The complete vision for this rectilinear building was not achieved until the College received a generous donation from Samuel Hoffberger for whom it was then named. All the sciences and mathematics were housed in this one to three-story building, which contained classrooms, laboratories, faculty offices and a student lounge. An interesting early addition was that of a 6" refractor telescope on an equatorial mount in a dome on the roof. The building utilized the same palette of materials and technique of fenestration pattern seen in Mary Fisher Hall. The Louise Kelley Lecture Hall, a large demonstration/teaching laboratory, was added in 1967 and the Gairdner B. Moment Wing in 1981. Both additions maintained the original style and materials.

<u>Van Meter Hall</u>	1947-9, 1962	Moore and Hutchins
Renovations/addition	1997-8	Ziger/Snead, Inc.

Named after Dr. John Van Meter, one of the founding fathers, dean and acting president, Van Meter Hall was constructed as the Humanities and Fine Arts building. It is a three to four-story L-shaped building depending on the grade of the land, following the same palette and design vocabulary as the other structures on campus. One of the wings was for classrooms and faculty offices while the other smaller one housed the Administrative Offices of the College. The large Fine Arts Studio well lit with its oversized windows was located at the intersection of the wings. The Administrative Offices were moved to Dorsey Center in 1962 and the wing was renovated into faculty offices, a classroom and a seminar space.

The building was closed from June 1997 until June 1998 for extensive renovations. The building infrastructure was completely updated. Existing office and classroom spaces were remodeled and a sympathetic addition housing faculty offices, more classrooms and a larger sized lecture hall was completed. A new stair and elevator tower was also completed giving the building a focal point for orientation. These renovations won a 1998 excellence in design award from the Baltimore Chapter of the AIA.

<u>Anna Heubeck Hall (residential)</u>	1948, 1957-8	Moore and Hutchins
Renovations	2000	Einhorn Yaffee Prescott

Heubeck Hall was named in honor of Anna Heubeck Knipp, a prominent alumna with a continued interest in the College. Heubeck was designed to resemble Mary Fisher Hall and used the same organization of a central block and flared wings. Facing each other they embraced an open grass commons area. It maintained the material palette and fenestration patterns found elsewhere on the campus. For financial reasons Heubeck was constructed in two phases, the first included Bennett House and Robinson House and the second, Jeffrey House and Gamble House. The 2000 renovations remodeled the public spaces, relocating the Health Center to the first floor and creating space for Residential Life and the Safety and Security Office. An entry addition was added to provide a main public stair and elevator.

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<u>Froelicher Hall (residential)</u>	1950	Moore and Hutchins
Renovations/Thormann		
International Center	1989	

Froelicher Hall was named for Dr. Hans Froelicher, professor of German language and literature and art criticism. This building had the tightest budget of any construction to this point and was rather controversial in appearance and plan layout. While the material palette already existing on campus was maintained, the use of stone was much less leaving many entire walls and large portions of others painted concrete block. The plans called for a larger student population in each house with mostly double rooms. There were no common rooms or dating parlors as found in the previously constructed residence halls. The Campus Planning Committee expressed their dissatisfaction and compromises were made while still keeping the costs down. Rather than a central block with wings, the four houses that make up Froelicher were contained in separate rectilinear buildings forming a pinwheel around a walled landscaped courtyard. Covered walkways connected the buildings. With the opening of Froelicher, all students could live on the Towson campus and the City residence halls were closed. In 1989 renovations were undertaken to remodel the dining room space to include language and computer labs and the Thormann International Center.

<u>Plant Laboratory/Psychology Annex</u>	1951, 1965	Moore and Hutchins (possibly)
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Originally built as a simple one-story store face gable roofed residential scaled structure with a large greenhouse attached to its northeast elevation. It was used by the sciences as a Plant Laboratory for a number of years. Alterations to the building occurred in 1965 including an addition and conversion of the greenhouse to useable space. By this time the building was called the Psychology Annex.

<u>Julia Rogers Library</u>	1950-3	Moore and Hutchins
Robertson Wing	1966	Moore and Hutchins

Delayed by the need for additional housing, the Moore and Hutchins original plans proved too complex and costly so they worked to simplify the design. Lost from the proposed design was the entry tower element but the footprint remains remarkably similar. Aided by an almost \$1 million gift from the estate of Julia Rogers, a local woman interested in women's education, the project was underway in 1950. Constructed of the same palette of materials, its simple lines and massing are harmonious with the other buildings in the Academic cluster. It is a two-story building with a fairly regular fenestration pattern that is broken over the entry by the placement of three large windows that provided an abundance of natural light to the Rare Book reading room. The Library not only housed the book collection of the College but also media collections of images (slides and photographs) and recordings of music and theatrical productions, the College Archives and Special Collections. By 1966 the Library had outgrown its space and the Robertson Wing was constructed. This wing continued the design elements of the original portion as it filled in the space between the Julia Roger Library and Van Meter. Today many people do not realize that this complex of buildings was built in several stages.

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Recently the Library has undergone interior renovations adding classroom space and the Center for Teaching Learning and Technology on the first floor. The stack areas remain intact, as does much of the circulation/entry area. Currently the College is in the planning stages for a new building, an Athenaeum, which will house a new library as one of its primary functions. When the Athenaeum is completed the Julia Rogers Library will be renovated for much needed faculty office and classroom spaces.

<u>Lilian Welsh Gymnasium</u>	1954	Moore and Hutchins
Todd Dance Studio	1985	Cho, Wilks, Benn

The Gymnasium building is named for Dr. Lilian Welsh and was the second structure named for her on the Towson campus. From its initial conception the building was to serve two purposes: house the physical education department and provide a setting for large functions. It was more successful for the former as the acoustics did not lend themselves to theatrical or musical performances. It is rectilinear building with the large volume gymnasium space with a low pitched gable roof bounded by a flat roofed one-story office row on the west side. The palette of materials remained the local stone, concrete block, wood siding/trim/accents and tile roof. Its strikingly modern appearance is gained through the exterior expression of the structural pier of the gym and the fenestration patterns of ribbon windows on the offices and large multi-paned industrial styled windows on the gymnasium block. A tall massively proportioned stone entrance tower is located on the northwest corner.

In 1985 the Todd Dance Studio was added to the complex connecting with the gymnasium building. Designed as the first space dedicated to the dance department it houses dance studios, several classrooms, faculty offices and locker rooms. It was named for Elizabeth Connolly Todd, an alumna, trustee and major benefactor. While its palette of materials contains similar materials, it uses split faced concrete block and minimal stone.

<u>Alumnae House</u>	1955-6	Moore and Hutchins
Renovations/addition	2000	Lucas Associates

The Alumnae thought to replace their beloved Alumnae Lodge on the old campus with something modern and even forward thinking but still in keeping with their residential scale image. The popular ranch style of building would suit their needs and be most cost effective, a great concern to them, as they were to raise the money for its construction. The one-story L-shaped gabled stone and cypress building accommodated a reception hall, and large lounge with a fireplace that opened onto an adjacent terrace, administrative offices, a kitchen and a residential wing consisting of six bedrooms and three bathrooms.

A renovation in 2000 included the replacement of the systems infrastructure and the creation of conference rooms, a larger kitchen, a library and additional office space. The latter required an addition which is a single loaded corridor forming a C shape with original construction and creating a landscaped entry courtyard. The offices face the courtyard while the hallway was made wider than normal to create an informal gallery space.

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President's House

1957

Rogers, Taliaferro and Lamb

Paid for by the generosity of Mrs. William Haebler, the house is modern in design. Nestled in the woods, it is a two-story L-shaped structure with a fenced in entry court and terraces off the main living spaces. The floor and end chimney wall are faced with the local stone used throughout the campus while the second floor utilizes vertical wood siding. The first floor is ideally suited for entertaining with its open plan and access to the outdoor terraces. The bedrooms are on the second floor. The main entry foyer is sparse and somewhat small but has one mainly glass wall bringing in the play of natural light. This project won a design excellence award from the Baltimore Chapter of the AIA in 1957.

College Center (Dorsey Center)

1961-3

Pietro Belluschi with Rogers, Taliaferro and Lamb

Renovations

1983

Renovations

1991

Cho, Wilks, Benn

By the late 1950s the Board of Trustees had put the College Center on top of their priority list and began looking for an architect. When they initially approached Belluschi, who was serving on the College Architectural Advisory Committee, he refused suggesting instead such well-known modernist architects as Paul Randolph and Eero Saarinen. Convinced to accept the commission he resigned from the Advisory Board and began to design the project. To keep costs down, Belluschi hired the local firm of Rogers, Taliaferro and Lamb to complete the working drawings. The building was renamed the Dorsey Center in 1994 honoring Dr. Rhoda Dorsey, professor of history and president of the College. It received the First Honor Award for architectural excellence from the Baltimore Chapter of the AIA in 1963.

The College Center is on the site intended by Moore and Hutchins and acts as gateway to the Academic side of the campus. Belluschi chose to incorporate the same palette of natural materials used elsewhere on campus but its building configurations and level of detailing surpass the level of design seen in the other buildings. The complex is constructed of local stone, wood, structural steel frame and copper. It is divided into two parts, a theater/music building and a building housing the administrative offices of the College, by a monumental flight of concrete stairs leading up from the parking lot. The stair tapers as it ascends leading the visitor to the breezeway space between the buildings.

The theater portion is most in keeping with the Moore and Hutchins vocabulary with its stone walls and limited ornamentation and use of large full height windows allowing natural light in the lobby reception spaces. The most striking element is the raised copper roof, which accommodates the acoustical needs of the large auditorium space. There are two auditorium spaces, Kraushaar (1000 seat) and Merrick (250 seat), the Rosenberg Gallery (and lobby space) and various classrooms, practice rooms and offices in the building. The polygonal shape of the overall building reflects the configuration needs of the auditorium spaces.

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In contrast the Administrative building is much more rectilinear in configuration but less in keeping with the material palette of campus. It is a C-shaped building wrapping around a sunken landscaped courtyard. The base of the building utilizes the local stone but the remaining part reflects a more International style appearance with an exposed metal grid structure, ribbon windows, integral horizontal shading devices and flat roofs. This originally housed administrative offices, student lounges, the post office and bookstore. With the creation of the Pearlstone Student Center the student lounges, the post office and bookstore were moved out of Dorsey Center and the space used for offices opening out to the courtyard. In 1991 additional renovations were undertaken especially with the Admissions Office area.

Haebler Memorial Chapel

1961-3

Moore and Hutchins

Funds for the Chapel were raised as part of the College's 75th Anniversary Campaign and through the generosity of the Haebler's three daughters, originally anonymous donors, the goal was met. The Haebler donation came with the stipulation that they would be able to pick the architect. Moore and Hutchins were chosen for what would be their last new design work for the Campus. Hideo Sasaki chose a site, near the location originally planned by Moore and Hutchins and construction began in December 1961. The Chapel was to be non-denominational in that it would accommodate both Christian and Jewish services and it would serve as a modest sized auditorium as needed.

While the large volume gabled profile of the structure differs from other buildings on campus, the use of the typical palette of materials on the exterior and interior allows it to be contextual. The main level is an open sanctuary space with a choir loft in the rear. An undercroft for Jewish services, housing a specially built space for the Ark is located on the lower level. The entry façade is dominated by a stylized rose window of chipped red, white and blue glass reminiscent of the great medieval cathedrals. The copper and wood spire contains a carillon. Full height side windows of leaded glass in shades of blue and silver wash the interior sanctuary with natural light. Interior elements are of wood, the altar is of Italian marble and the floor is made of cork tiles. Hanging metal fixtures provide artificial light when needed.

Non-contributing Resources:

Non-contributing resources either were constructed outside the period of significance of the district, or were not informed by the design principles of the Moore and Hutchins plan.

Cannon

late 18th/early 19th century

Listed on the Maryland Inventory, this cannon was probably from a former 19th century armory that stood on the corner of Dulaney Valley Road and Joppa Road. It was discovered during the construction of the Julia Rogers Library. It is now located near Hoffberger Science.

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Epsom Springhouse early 19th century
Renovations 1985, 1999

This simple gabled stone bearing wall structure is the only remaining element from the Epsom estate. The spring used to cool dairy products still runs through the Springhouse today.

Stable 1957 Wilson and Christie

This is a simple wood and concrete block gable structure with a central aisle running between two rows of stalls and a hayloft above. The rhythm of the stalls is expressed in the exposed structural elements on the exterior.

Maintenance Building 1958

The one story modern design building houses the service portions of the Maintenance department on campus as well as their staff offices.

Dorothy Stimson Hall 1961-6 Wilson and Christie

The concept for this residence hall was that of a house in the woods. It has a limited amount of stone, mostly in the base and is mostly a dark painted wood. Meant to accommodate 250 students it was constructed in five stages and was interconnected by walkways.

Groom's House 1962

A very modest one-story gable house was provided for the Groom. It is constructed of concrete block, which has been painted.

Guth Memorial Gateway 1963 Hideo Sasaki
Gatehouse Plaza 1997 Hord Coplan Macht

Once the route of I-695 was decided upon, the College could make their final decisions on the placement of the new entry road. The current location across from Locustvale Road was chosen and Sasaki prepared a gateway design. Cost delayed the construction of the gateway elements for a number of years. The design of the landscape and the stone walls provides a harmonious entry to campus. The ashes of Dr. and Mrs. Guth are immured in the walls of the gateway. The Gatehouse was designed to complement the entry and provide a security control point for campus.

Eline von Borries Pool 1964-7 Cochran, Stephenson and Wing

Named after Eline von Borries, a professor of physical education, the pool was a long awaited addition. Located next to the Welsh Gym in a simple understated building, it has the interesting feature of being to be opened to the outdoors by way of large overhead doors at one end of the building.

Meyerhoff Arts Center 1989-91 Cho, Wilks, Benn

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Named in honor of its major benefactors, Robert and Jane Berstein Meyerhoff, the two-story building unified the fine arts in one location. It houses studio space for drawing, painting, sculpture, ceramics and photography as well as the necessary support spaces, offices, classrooms and an experimental black box theater named after alumna, Mildred Dunnock. While it maintains a complementary material palette and scale, its design introduces new forms and fenestration patterns, reflections of its interior needs.

Sports and Recreation Center

1991

Ayres, Saint, Gross, Inc.

Located south of the Welsh Gymnasium and connected by an enclosed breezeway this building provided the much needed expansion of space for the physical education department and sports teams. It maintains much of the material palette seen on campus but has a different design since partially as a result of the interior uses. The building contains a larger gymnasium with bleachers, which can be used for large gatherings, classrooms, athletic support spaces, racquet sport courts and offices.

Heating/cooling plant

1993

This utilitarian building allowed for centralizing the campus infrastructure. It is located near the Maintenance building mostly hidden from view by earthen berms.

Indoor Riding Ring

early 1990s

Proposed in 1956, the indoor riding ring was not constructed until the early 1990s. It is adjacent to an outdoor ring and is a simple roofed structure of wood and metal providing shelter from the elements.

New House

2000

To date, this is the newest occupied residence hall. It sits on the site of the demolished Health Center. While more modern in its use of stucco with the stone, the overall massing and simplicity blend with the historic resident halls surrounding it.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☒ **A** Property is associated with events that have made a significant contribution to the broad pattern of our history.
- ☐ **B** Property associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply)

Property is:

- ☐ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or grave.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object, or structure.
- ☐ **F** a commemorative property.
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets)

Area of Significance

(Enter categories from instructions)

Architecture

Education

Period of Significance

1921 - 1963

Significant Dates

1921, 1938, 1942, 1952, 1954

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Moore & Hutchins; Hideo Sasaki; Pietro Belluschi;
Rogers, Taliaferro and Lamb

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets)

Previous documentation on files (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☒ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☒ recorded by Historic American Buildings Survey
MD - 1189
- ☐ recorded by Historic American Engineering Record
#

Primary location of additional data:

- ☒ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☒ Other

Name of repository:

Goucher College Archives

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Summary Statement of Significance:

Goucher College is a small private coeducational institution located just within the Baltimore Beltway in Towson. It is the second campus for what started as a women's college founded by the Lovely Lane Methodist Church in Baltimore in 1885. The Towson property was purchased in 1921 and a "by invitation" architectural competition, approved by the Baltimore Chapter of the American Institute of Architects, was held in 1938 for design of the overall campus plan and the library. The entrant list reads as a "who's who" list of the architectural world with representatives from the new Modern movement as well as architects with more traditional design philosophies. The winner of the competition, Moore and Hutchins, went on to design more than nine buildings on the campus and played an active role in the master planning for future campus development until about 1956. Their building designs while modern in philosophy take cues from the indigenous materials of the area and the vernacular architecture of Maryland. It is to their credit that the buildings designed by Moore and Hutchins remain in use with their original functions and maintain a high level of integrity. As a result, Goucher College is significant under Criterion C reflecting the architectural merit of the overall campus. The period of significance begins with the acquisition of the property in 1921 and ends in 1963, by which date the Moore and Hutchins plan for the campus had been fully realized.

Goucher College also played a dominant role in the higher education of women in the Baltimore region. Originally housing both a preparatory secondary school and college, it was one of two institutes for the higher education of women in Baltimore chartered in the latter part of the 19th century that survive today. Goucher College was the first women's college south of the Mason-Dixon line to receive accreditation. Its progressive, forward thinking philosophy of education was to be of comparable in both subject matter and quality to that found at a men's college/university. Therefore Goucher College is also significant under Criterion A for its contributions to the higher education movement of women.

Resource History:

The impetus for the Goucher College came from a suggestion put forth by the Methodist Church's Board of Bishops in 1880 to raise money for the upcoming 1884 Centennial celebration of the Church. The Baltimore Conference decided after much discussion to put forth the goal of raising monies to charter either a women's seminary or college. In 1885 having raised a modest sum of money and being the recipient of a piece of land, the Women's College of Baltimore City was founded. This was the third attempt by the Conference to start a women's college having tried in 1848 and 1866. The name of the college changed in 1890 dropping the word City and again in 1910 to Goucher College honoring the original land donor, major benefactor and second resident, Dr. John Goucher.

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The first building on the original campus, Goucher Hall, was located on 23rd between St. Paul and Charles Streets in what was then a rural area outside of the City. The property adjoined the newly constructed Lovely Lane United Methodist Church (formerly First Methodist Episcopal Church) of which Dr. Goucher was pastor. Designed by Stanford White of McKim, Mead and White in 1883-8, the Church set an architectural precedent followed by many of the Goucher College buildings. Indeed Stanford White continued his relationship with the area by designing several of the campus buildings including Bennett Hall, Catherine Hooper Hall and the Goucher's residence. Charles L. Carson, a Baltimore architect who had been associated with McKim, Mead and White during the Church project, designed Goucher Hall. These buildings are not effeminate stylistically with their strong simple lines and massive proportions giving credence to the seriousness of the Conference's mission for providing women's higher education. Goucher College grew to 26 buildings and 6 acres by the early 1900s. 18 of these original buildings were put on the National Register of Historic Places in 1978 as the Old Goucher College Historic District.

In March 1921 President Guth gave another report of what he felt was the inadequacy of the current campus including the unsatisfactory change in character of the neighborhood and the growing encroachment of businesses. He read a resolution passed by the Alumnae Council in February 1921 promising active participation in a fund raising campaign to increase the College endowment and to facilitate the move of the College to a new site. The Board of Trustees passed a similar resolution and the search for a new site, which President Guth had already started, continued in earnest. As President Guth evaluated different properties he had the following requirements in mind: "ample acreage, necessary elevation, good drainage, satisfactory neighborhood, accessibility, and the likelihood of the development of the district which the College might be located. Another consideration of great consequence was the cost." (Knipp, 256-7) The latter precluded properties in the City and the search shifted to several properties in Baltimore County. A tract of 421 acres in Towson met these requirements and in May 1921 President Guth asked the Board for authorization to purchase the property. For the price of \$150,000 Goucher College had a future new site.

The majority of the new site had been part of an 18th/19th century estate named Epsom. The property had originally been part of the Hampton estate owned by the Ridgely family but was given to Harriet Ridgely as a gift upon her marriage to Henry Banning Chew and remained in the Chew family until President Guth purchased it. The property became a major agricultural endeavor as well as being the Chew residence. The manor house was a combination of two 18th century houses with later 19th century decorative embellishments, two conservatories and a Doric portico. Once considered a showcase in Baltimore County, Epsom Manor was destroyed by fire in 1894. Outbuildings related to domestic and agricultural needs dotted the estate. Henry Chew added to his prominence in the community by donating land and building materials for Epsom Chapel, the first permanent house of worship in Towson.

When Goucher College acquired the property only remnants of its former heyday remained. The Manor house had burned in 1894 leaving it in ruins. Foundation ruins of several barns and lime kilns were found, as were

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two springhouses. As the new library was being constructed a cannon c.late1700/early 1800 was discovered which is now displayed on campus near Hoffberger Science. The historic entrance road to Epsom was maintained as the entry road for the College initially.

Financial hardship, low enrollment, and the illness and subsequent death of President Guth delayed the initial planning for the building of the new campus until the late 1930s. The site was used for special activities by the College but was not occupied until 1942 when Mary Fisher Hall was completed and the first group of students moved in. The College maintained the two sites until 1954 when the complete move to Towson was made. The Baltimore City buildings were sold off as they were vacated to provide additional funding for the Towson campus. Additionally the College leased and/or sold off portions of the Towson site for residential and commercial developments, including the property where Towson Town Center sits as well as the Peabody Institute in Towson, providing much needed revenue for construction and operating costs. Fairly early in its ownership the College had been made aware that the County was proposing a beltway road that would impact its site. Fortunately for the College, when the final route was announced in 1953 the County took the College Master Plan into consideration and the least impact possible was made to the overall site by cutting across the northern boundary. Two other road projects, Goucher Boulevard and the widening of Dulaney Valley Road, impacted the size of the campus, but the benefits outweighed any loss of land. Today the College maintains 287 acres of the original 421-acre parcel as its campus.

Historic Context:

Into the late 19th century, the idea of a college or university education for a woman was a highly debated topic. The opposition centered on the prevailing thoughts that women were not physically strong or mentally advanced enough to handle higher education. The theory was promoted by many scholars of the time was that advanced education would "unsex" women making them unfit for their traditional and "natural" roles. Proponents argued that women indeed were capable both physically and mentally of handling the task. In fact it was claimed their roles in the family required the best education possible so they could instill knowledge, morals and culture in their children. Unmarried women also began to increasingly hold positions as lower school teachers adding to the need for a good education foundation.

While early advanced educational opportunities for women focused on the skills women would need to be proper companions for their husbands, some training opportunities for teachers, nurses and other social workers began to appear. Women gradually gained access to more advanced secondary schools and to some colleges. A few coeducational colleges existed, though a tradition of single-sex institutions began in the 1830s continuing into the 20th century. The early schools tended to be seminaries, academies or normal schools rather than complete colleges or universities. After the Civil War, many of the newly established universities in the West

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and Midwest open their doors to women but those in the South and East were not as welcoming. This led to the founding of women's colleges by different philanthropic individuals and organizations.

The most commonly known of these women's institutions are the "Seven Sisters" schools six of which were founded by either an individual or by groups of wealthy women. In the South, several church denominations provided the support for the founding of women's colleges. Both Goucher College and College of Notre Dame (Baltimore) are examples of the latter. In each case the desire to provide a high-quality education for women was the impetus for the school's founding. Women's colleges have always sought to offer a curriculum as rigorous as that provided by the best men's colleges, but didn't try to duplicate it exactly. They were leaders in providing offering laboratory science and fine-arts courses as part of the college course. Other schools had vocational courses and special offerings for older students or professionals. Goucher College appears to be unique in its requirements of physical education courses for every student.

The reputation of women's colleges was based on more than the educational opportunities it provided. It was also judged on the moral and social character of its faculty and students. The administrations of these institutions placed numerous social behavioral restrictions on their students as a way to control this image. Many women's colleges were also housed within a single buildings or a connected cluster as an extension of this goal but also to provide a sense of assurance to students' families that they would be secure away from home.

Goucher College's educational philosophy was based in the liberal arts from the outset. Its first president, Dr. Hershey Hopkins, former professor and acting President at St. Johns College in Annapolis, was a Latin, Greek and German scholar. He was very familiar with the educational systems in the United States so after being hired by Goucher but before there were students admitted the Board of Trustees sent him on a study trip to Europe. While there he studied the different techniques of providing an advanced education as well as hiring what would become some of the College's earliest faculty members.

Goucher College opened its doors with an ambitious course of study. The standards for both admissions and graduation were similar to Johns Hopkins University. There were four courses of studies a student could pursue at the College: classical, modern language, natural sciences and mathematical. Parallel programs, but not as rigorous initially, were offered in art (drawing and painting), music and elocution. The coursework requirements for all students included extensive physical training and hygiene, something unusual for the time as Victorian women tended to participate in little exercise. It was in partially in response to this and to the thought that women didn't have the physical strength that the College adopted teachings of education gymnastics by the Royal Central Institute in Stockholm. In fact when Bennett Hall, the second academic building, was constructed it was hailed as "the finest gymnasium for women in the world" surpassing the quality of many men's facilities. (Musser, 24)

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The initial student registration took place in September 1888 with 50 students participating with 130 enrolled before Christmas. It was soon found that only ten of these students met the admissions requirements for the freshman level. Of these ten, five became the first graduating class in 1892. In response to the lack of well prepared students and not wanting to focus on remedial coursework at the college level, the decision was made to create a preparatory school, The Girls' Latin School of Baltimore in 1890. The name reflected its emphasis on Latin as a foundation for higher education and as such was the first for girls in the city and state as well as being among the first in the South. It was initially housed within Goucher Hall but moved to Catherine Hooper Hall upon its construction in 1893 and would remain there until 1909 when it moved to yet another campus building, Alfhelm Hall. After two years, in 1911, it became a separate independent institution within the City with its own administration and in 1914 it moved off campus entirely. In 1909 Catherine Hooper Hall was converted into science laboratories and classroom space, its intended use originally.

The 1910s and 1920s saw many changes at the College both to its curriculum and its building stock. The academic revisions were considered progressive and included adopting a new grading system, shifting to a department based plan of study and no longer requiring Latin for admission to the College. Several building projects were undertaken including an addition to Bennett Hall to accommodate the growing enrollment and the construction of Alumnae Lodge. It became clear though with the lack of space to expand and the concern over the urban environment around the campus that the College would need to move at some point in the future. The purchase of the property in what was then rural Towson in 1921 mirrored other similar city institution's northward moves and suited the College's objectives of maintaining a high quality liberal arts education in an appropriate setting. President Guth originally sought out the expertise of Bertram Goodhue for the design of the new campus. After the death of Goodhue, Guth turned to a Boston architect, Woldmer Ritter, to create an aerial perspective of his vision for the Towson site.

It wasn't until the late 1930s that President Robertson and the Board of Trustees with the encouragement of the alumnae felt the time was right to start planning for the new buildings on the Towson campus. With the advice of the Baltimore Chapter of the American Institute of Architects (AIA) an advisory panel of architects was created in 1937 to assist the College in developing a strategy for "obtaining the most effective and reliable professional architectural advice and services needed in connection with the development of its property near Towson, Md. as a College Campus and for the erection thereon of suitable buildings and other improvements." (Curtis, 25) The panel consisted of the current Chapter president, the president-elect and five past presidents: G. Corner Fenhagen, D. K. Este Fisher, Jr., William G. Nolting, Edward L. Palmer, Jr., Henry S.T. White, Lawrence Hall Fowler and James R. Edmunds, Jr.

The committee developed a list of four alternatives and presented it with their opinions of each to the College in February 1937. They classified the alternatives as follows: ordinary – hire single architect/firm; competitive – appoint a special advisor or board to conduct a competition; advisory board – appoint of an advisory board of 3 architects who would then prepare a program of development for the College; and, collaborative – appointment

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of a group of architects to act in collaboration as designers. The committee was split between the latter two alternatives in their recommendations. The College Board of Trustees reviewed and discussed the report choosing the advisory board alternative. A highly qualified board of 3 architects, Edward L. Palmer, Jr., Richmond Harold Shreve and James R Edmunds, Jr. was named and given the tasks of working with the College to prepare a development program for the Towson site and to obtain an architectural site plan. All three were prominent architects by 1937 and would provide valuable expertise to the College.

Edward Palmer, a Baltimore native, graduated from Johns Hopkins University and received an architectural degree from University of Pennsylvania four years later. His main body of work was residential and commercial development with a special skill for site planning. He worked with the Roland Park Company initiating the use of landscape architects and engineers in the design of site planning. Later as a partner in the firm of Palmer and Lamdin he was responsible for the modernization of the Baltimore municipal hospital system. Through his volunteer work as a member and secretary of the Hopkins Homewood Building Committee, he gained valuable experience responding to the educational needs of the University and the changes in ideology of the different administrations while coordinating the work of various architects.

Richmond Harold Shreve, a New York architect, was a partner in the firm of Shreve, Lamb & Harmon. The firm is probably best known for its design of the Empire State Building. Shreve had compiled a large body of educational architecture serving as campus architect at Oberlin College and designing buildings for Cornell, University, Wesleyan College and Julliard.

James Edmunds Jr., also a Baltimore native and University of Pennsylvania trained architect, worked for 2 years in Canton, China where he designed buildings for the American Christian University. Upon his return to Baltimore he joined the prominent firm of John Evans Sperry and quickly became a named partner. The firm as Crisp & Edmunds gained a strong reputation for progressive designs of high quality in the fields of retail and hospital work. His projects included Eastern and Western High Schools in Baltimore, the University of Maryland Hospital and at a later date the Towson branch of Hutzler Brothers retail store. Edmunds was very involved in urban renewal in Baltimore becoming the first chairman of the Housing Authority in Baltimore in 1937.

An invitation only design competition was chosen by the Advisory Board as the tool to obtain the site plan and it was announced in April 1938. More than 150 architects submitted credentials in order to be chosen as entrants and fifty were invited to participate in the competition including McKim, Mead and White who had designed several buildings for the city campus of Goucher; Ralph Adams Cram; Eliel and Eero Saarinen; Walter Gropius; and Richard Neutra. The competition required architects to design a general plan for the campus and a more detailed scheme for the library as well as providing a 3000 word description of their proposals. The competition prize included cash awards ranging from \$1000 to \$2500 for all winning schemes and a contract to continue work on both their general plan and library schemes for the first place firm. The

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delay in starting the campus had not been wasted time as the faculty conducted a thorough evaluation of the curriculum and made revisions to both strengthen and advance it. Thus a rather extensively detailed program covering both the details of the buildings as well as the educational philosophy of the college was provided as the basis for the design work and sent to participants in June 1938. Interestingly, no specific architectural style was required or promoted but rather the program stated, "emphasis should be on the informal rather than the institutional or monumental." This freedom of expression played a large role in the response to the competition both in the number interested as well as the range of design philosophies.

The Competition Program was the result of much hard work on the part of the Administration, the Faculty, the College Planning Committee and the Advisory Board of Architects. It was a lengthy process with many in-depth discussions about the buildings required and details about the internal needs and configurations of each. Every word seems to have been chosen carefully so the College's aspirations would not be misunderstood. The resulting document contained four parts covering the mechanics of the competition to the aims of the College. The first three parts were devoted mainly to the mechanics with the fourth on laying out the requirements for the building designs and most importantly the desires of the College. It was the fourth section that made this competition differ from several others of the same time period.

This fourth part dedicated to the Building Program began with the sentence: "The buildings and grounds of Goucher College should afford the best expression in architectural terms of its distinctive educational policy as a college for women." (Competition Program, 8) The following discussions were split between the aims and activities of the College and delineating the building types and use requirements. The "aims" section included the following introductory paragraph as a way of explaining the unique and progressive nature of a Goucher education:

Life activities determine the educational aims of the College. An understanding of the development of the civilized work, of the methods and achievements of science, of the demands of family, group, and community responsibilities, and of the means of communication both in English and in other languages assists in relating the individual to contemporary life. Training in habits of physical and mental health, in the use of resources with good taste and economy, in philosophical values provides the individual with a background for normal and happy living. The development of initiative and of a sense of responsibility in applying such understanding and training is fundamental in the program of Goucher. (Competition Program, 8)

A parallel point of emphasis was that the College was not to be an isolated entity and in fact it valued the interaction of students with the general community beyond its boundaries. The building requirements gave the breakdown of required buildings to be included in the site plan as follows: Academic group (Humanities, Social Studies, Physical Sciences, Biological Sciences), Library, Administration, Chapel, Auditorium, Music, Student Union, Physical Education and Recreation (including a number of playing fields), Infirmary, Student

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Residence Group, Faculty Residences/Faculty Club (to maintain the close faculty-student interactions), President's House and Service Building. A much more detailed discussion of the Library followed, as the architects were to include a full design for this building.

Thirty-four architects submitted a total of thirty-five entries anonymously by the Oct. 1st deadline and on October 14th, the winners were chosen by a jury picked by the Advisory Board of Architects. The jury consisted of two Goucher representatives, President Robertson and Professor Clinton Winslow (political science) and three members of the AIA, Gilmore D. Clarke who was chairman of the Commission of Fine Arts in Washington, DC, John A. Holabird of Holabird and Root (Chicago), and Everett Meeks, dean of the School of Architecture at Yale. With the feeling that the make up of the jury would select a more traditionally designed scheme Walter Gropius and Marcel Breuer, both Modernists, withdrew from the competition and recommended that other Modernist architects do the same. Fortunately for Goucher College, only George Howe followed suit.

After two days of deliberation starting on October 11, the jury had made its decision and produced a report summarizing their discussions. It stated in part:

In making the award, great stress was laid upon the general plan which was considered in each case, in detail, from the point of view of the use of the site and the development and interrelation of the various features, notably the academic, the dormitory group, the recreation group and the faculty group. Proper stress was given, in detail, of the Library, as called for in the Program, and careful consideration was given to the element of architectural character, in accordance with the educational program of the College, as outlined in the Architectural program. It was felt that submission Number 15 best fulfilled all these considerations and the classification of the other submissions was made in accordance with these same considerations. (Pencil Points, 742)

First prize was given to the New York firm of Moore and Hutchins, second prize to Eliel and Eero Saarinen, third prize to Frost and Frost, and fourth prize to Thompson, Holmes and Converse. It is interesting to note that the four winning designs reflected the dominant architectural designs and style in America at the time. Thompson, Holmes and Converse presented a neo-Georgian plan that was fairly symmetrically laid out. The Frosts' entry was a formal neoclassical scheme, which utilized Beaux Arts techniques of symmetry and proportions. The Saarinens' proposal was probably the one of the most radical ones submitted. Very modern in appearance both in its site planning and building design, its rectilinear arrangement and choice of materials may have been deemed too formal, monumental and institutional looking. Moore & Hutchins design was said to blur the lines between a wholly modern scheme and a more traditional one. Taking clues from both camps the design maintained a connection with nature through its siting and building materials while also emphasizing the functional and budgetary needs of the college. Winning the competition was the beginning of a more than 25-year relationship that Moore and Hutchins were to have with Goucher College.

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Both the general plan and library design created by Moore and Hutchins were seen as more modern than traditional in its overall style. While their individual buildings may not appear as great individual modern masterpieces, the strength of their submission comes when the whole site plan is evaluated against the College's expressed desires of informality, simplicity, functional, economical and preservation of the site's natural beauty. In preparation for their design, both men made several trips to the site walking it to gain intimate knowledge and understanding of its setting. They also made extensive studies of the vernacular architecture of the region wanting to create buildings that spoke of the region while not being too strictly locked in the past providing the College with a distinctive image. The result of these studies can be seen in the buildings' designs and their conscientious placements with respect to the topography and existing landscape.

The buildings are arranged in informal clusters by function with the academic node to the west and the residential node further in toward the middle of the site to the east connected by a landscaped walk and symbolically by the Chapel. The arrangement also allowed for the utilization of the natural undulations of the site and made expansion opportunities less restrictive. There is no formal quad as seen at more traditionally designed campuses as Moore and Hutchins felt it made the plan less flexible. Moore and Hutchins' analysis document emphasized four guiding principles for their design: utilization of the advantages of the College property and preservation of its natural beauties, convenience and efficiency, flexibility in general plan and in detail, and a free plan. The design for the library was considered progressive and possessing many design qualities associated with the Prairie School and work of Frank Lloyd Wright. Without traditional decorative detailing the building sought to become part of the landscape, taking advantage of the indigenous stone, hugging a natural ridgeline, utilizing low slope roofs with overhangs, and being proportioned more horizontally than vertically. This design philosophy was continued throughout the early buildings of the campus with minor adjustments resulting from financial concerns.

Winning the Goucher College competition quickly garnered a successful reputation for the newly-formed firm of Moore and Hutchins. John C. B. Moore received degrees from Harvard University and the Ecole des Beaux Arts in Paris. He gained experience in the office of Delano & Aldrich in New York before opening his own firm in 1929. Robert S. Hutchins received his degrees from University of California, Berkeley and the University of Pennsylvania. He, too, worked for the firm of Delano & Aldrich before joining with Moore to create the firm of Moore & Hutchins in late 1937. Both men had teaching experience, Moore as a part-time advanced design critic for Columbia University and Hutchins as a design critic at Cooper Union. The firm maintained a strong practice within the educational realm throughout their careers designing numerous K-12 schools in the state of New York and obtaining commissions from universities and colleges including St. Lawrence, Columbia and Princeton. They would go on to win several other master plan competitions; one for U.N.Y Binghamton and the other for the Staten Island Community College. Several civic buildings and residences of modern designs are also represented in the firm's portfolio.

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The architectural press took note of the flexibility and informality of the Moore and Hutchins plan and its response to the natural topography; a major article on the competition in Pencil Points (Dec. 1938) pointed to these elements as addressing the program's goal to represent "the informal atmosphere which typifies the College, while achieving beauty in the structure and arrangement and preserving the natural loveliness of the landscape." The press continued to be a positive benefit to the College with discussions of the competition in general and the choice of a Modernist design. Several exhibitions of selected entries were held in such prestigious venues as the Architectural League in New York City, Boston's Architectural Club and the Baltimore Museum of Art. As with the widespread announcement of the College's 50th Anniversary celebration and unveiling of the competition winners, the media paid enthusiastic attention to these events.

In his book on campus planning in the United States, architectural historian Paul Turner uses the Moore and Hutchins plan for Goucher as marking an important shift in campus design. At the time the Goucher plan was developed, colleges and universities were beginning to use modern design for individual buildings, but the overall planning for these buildings was still based in the traditional symmetrical axial format. Turner includes the Goucher College plan with those by Frank Lloyd Wright for Florida Southern College and Gropius/Breuer for the Black Mountain College in North Carolina as being leading examples of a Modern approach to master planning for colleges. Each of these emphasized informal groupings of buildings connected by a system of pedestrian pathways rather than specific designs for individual buildings. This shift would allow the flexibility for future growth to accommodate changing needs, technologies and stylistic tastes.

Moore and Hutchins continued as the primary building architect and campus planner until the mid-1950s leaving a legacy of a modern campus unified in its design though it evolved and continues to evolve. The latest campus plan drawing completed in 1952 by Moore and Hutchins shows several changes from their competition plan. One of the most noticeable revisions is on-site faculty housing is no longer shown and the site of the President's house has moved over near the student housing node approximating its current location. While many of the original buildings have had additions or been renovated in more recent years, the overall integrity of the original structures remain proving the timeless quality of Moore and Hutchins' original vision. Newer buildings on the campus have been designed to respect the character of Moore and Hutchins' buildings in their choice of materials, siting and design vocabulary.

Several prominent landscape architects consulted in the implementation of the Moore and Hutchins plan. Moore and Hutchins had recommended the Olmsted Brothers firm, but Goucher's President Robinson had already offered the position of consultant landscape architect to a member of the Competition jury, Gilmore D. Clarke. Clarke was Dean of the Graduate School of Architecture at Cornell and Chair of the US Commission of Fine Arts (1937 - 1950). He was contracted in June 1940, but almost from the start there was a misunderstanding of the terms of his involvement with the project. By July 1940 the overall campus plan was under the control of a local Baltimore firm, H. Clay Primrose. Primrose prepared a preliminary survey of the site in February 1942 which coincided with the groundbreaking of Mary Fisher Hall.

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The Primrose survey of 1942 included residence areas, adjacent landscaping, academic buildings, preservation of the oak trees, recreation areas, a garden theatre and lake, botanical gardens, faculty residences, a college inn, an entrance gate, drives and natural scenic areas (Kornwolf, p. 79) .

The firm remained involved until 1948 when Primrose resigned due to illness. In 1946 Henry Vincent Hubbard of the Olmsted firm and formerly head of Harvard's landscape program was involved in the overall site planning, and in 1948 Morris E. Trotter, Jr. of Washington, DC was hired by Kraushaar to complete the campus planning. Gilmore Clarke apparently had some involvement as late as 1954. In 1957, responsibility for campus planning was taken over by Hideo Sasaki.

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Baltimore County, Maryland
County and State

Section 9 Page 1

Major Bibliographical References:

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

BA-1484
Goucher College
Name of Property

Section 9 Page 2

Baltimore County, Maryland
County and State

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Spencer, Eleanor P. "A College Builds a College." Magazine of Art. 31 December 1938, 705 – 707.

Warshawsky, Marilyn Southard. "The Evolution of Our Campus." Goucher College Quarterly. Vol.LXXXV, no. 3 (April 2004), 24 – 28.

Selected Primary Source Repositories:

Enoch Pratt Free Library Main Branch, Baltimore, Maryland:

- Vertical Files, Maryland Room

Goucher College, Towson, Maryland:

- Architectural plans and building records for Goucher College, Facilities Management Services
- Goucher College Building Files Collection, Goucher College Archives located in the Julia Rogers Library

Hampton National Historic Site, Towson, Maryland

- Archives (for information on Epsom)

Library of Congress, Washington, DC (accessed on www.loc.gov):

- Architecture and Interior Design for 20th Century America Collection: Photographs by Samuel Gottscho and William Schleisner, 1935 – 1955
- Touring Turn-of-the-Century America: Photographs from the Detroit Publishing Company, 1880-1920

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

BA-1484
Goucher College
Name of Property

Section 10 Page 1

Baltimore County, Maryland
County and State

Geographical Data

UTM References:

Towson, MD quad

A: 18-363532-4363572
B: 18-363483-4362728
C: 18-362971-4362504
D: 18-362605-4362640
E: 18-362142-4363006
F: 18-362201-4363357
G: 18-362498-4363610
H: 18-362995-4363742

Verbal Boundary Description:

The property is known as Parcel 290 found on Map 70 Grid 3 of District 09 in Baltimore County, Maryland.

Boundary Justification:

The boundary delineates the property currently owned by Goucher College for its Towson campus.

Baltimore County, Maryland
County and State

10. Geographical Data

Acreage of Property 287 acres

UTM References

(Place additional UTM references on a continuation sheet)

☒ See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet)

Boundary Justification

Boundary justification:
(Explain why the boundaries were selected on a continuation sheet)

11. Form Prepared By

name/title Ann Milkovich McKee

Organization for Goucher College

date July 2005

street & number 1021 Dulaney Valley Road

telephone 410 337 6447

city or town Baltimore

state Maryland

zip code 21204

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white** photographs of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO)

name Thomas Phizacklea, Vice President for Finance c/o Goucher College

street & number 1021 Dulaney Valley Road

telephone (410) 337-6130

city or town Baltimore

state Maryland

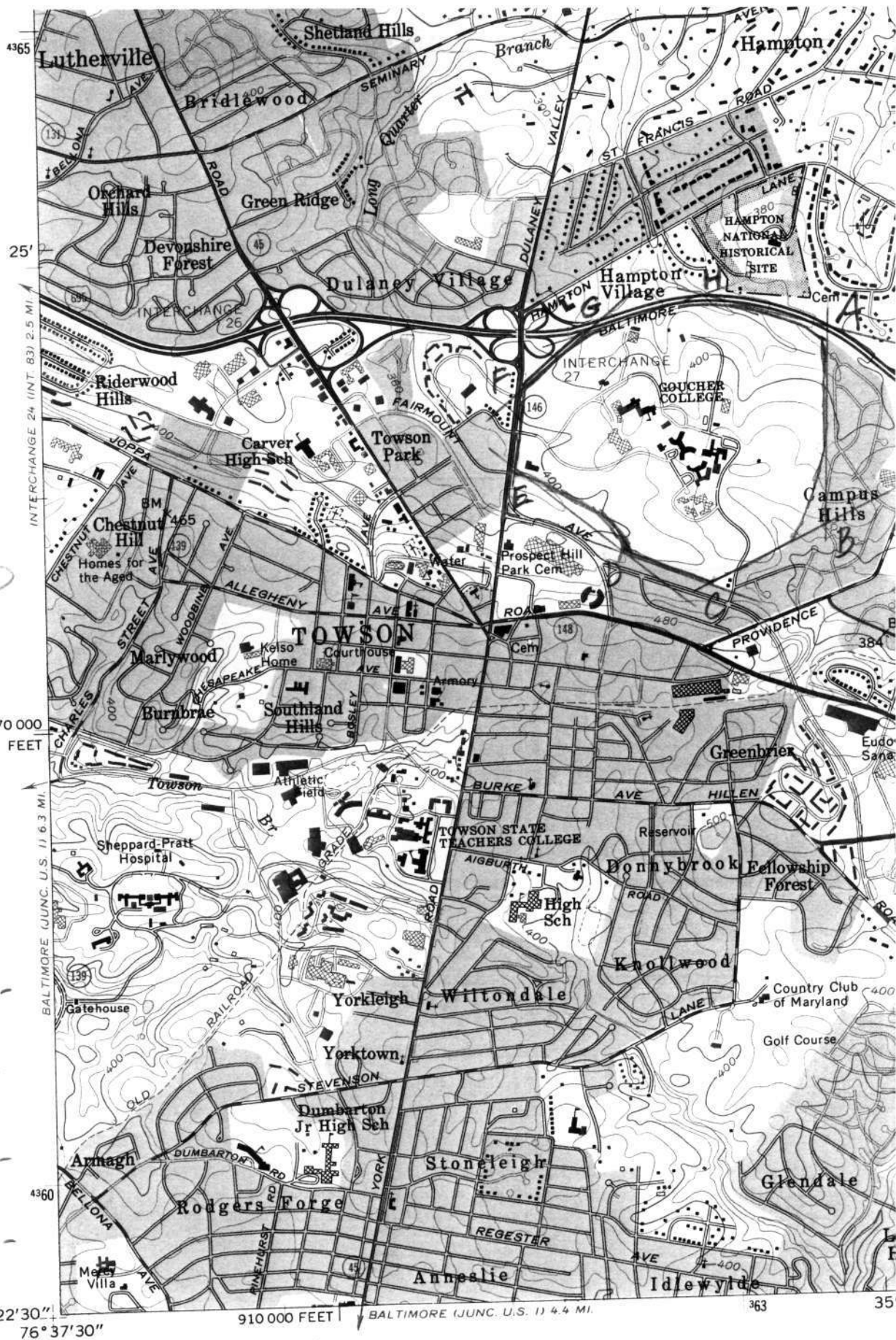
zip code 21204

Paperwork Reduction Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et. seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Project (1024-0018), Washington, DC 20503.

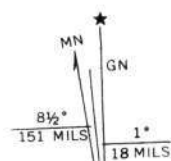
BA-1484
~~BA1848~~
 GOUCHER
 COLLEGE
 TOWSON,
 BALTIMORE
 COUNTY,
 MARYLAND

A: 18-363532-
 4363572
 18-363483-
 4362728
 C: 18-362971-
 4362504
 D: 18-362605-
 4362640
 E: 18-362142-
 4363006
 F: 18-362201-
 4363357
 G: 18-362498-
 4363610
 H: 18-362995-
 4363742

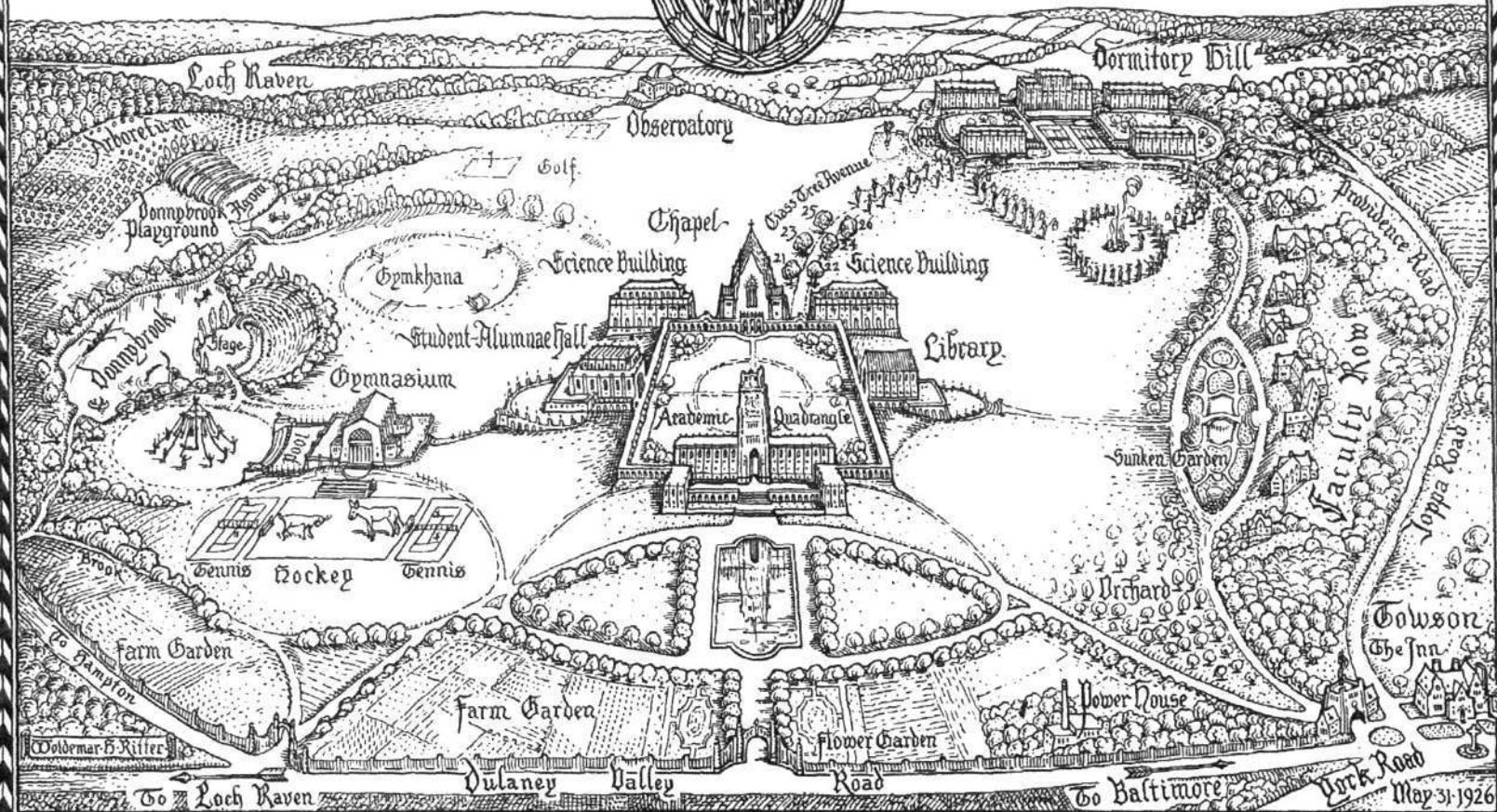


(BALTIMORE WEST)
 5662 (SW)

Mapped by the Army Map Service
 Edited and published by the Geological Survey
 Control by USGS, USC&GS, USCE, and Maryland
 Bureau of Control Surveys and Maps
 Culture and drainage in part compiled from aerial photographs
 taken 1943. Topography by planetable surveys 1944
 Culture revised by the Geological Survey 1957



THE SPIRIT OF GOUCHER



TODAY'S STEP GOES FORWARD TO MARK TOMORROW'S STRIDE

From Goucher College Archives

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

President Guth's Vision for the New Campus

BA-1484



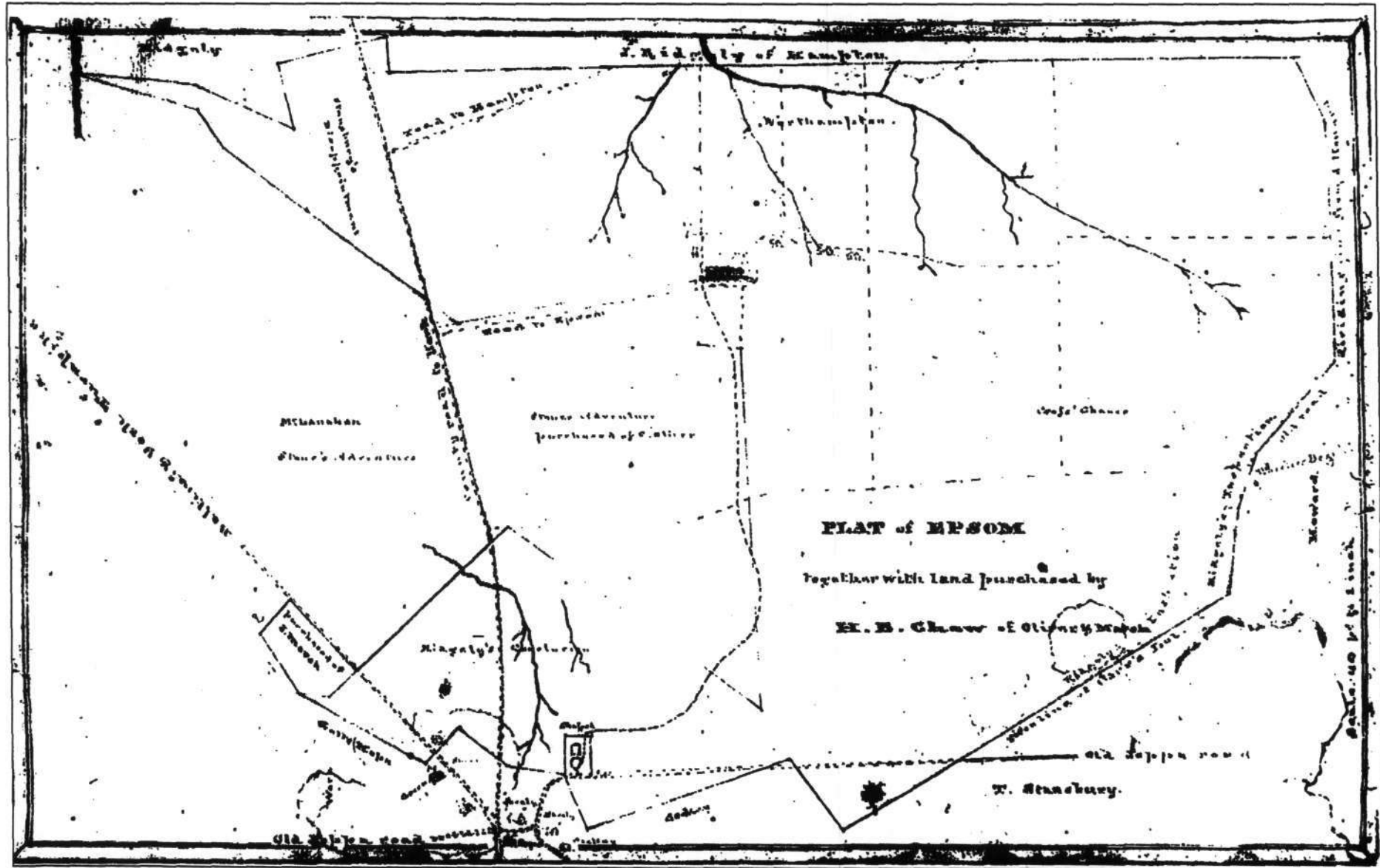
From Hampton NHS Archives

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

Historic Drawing - Epsom Manor (u.d.)

BA-1484



From Hampton NHS Archives

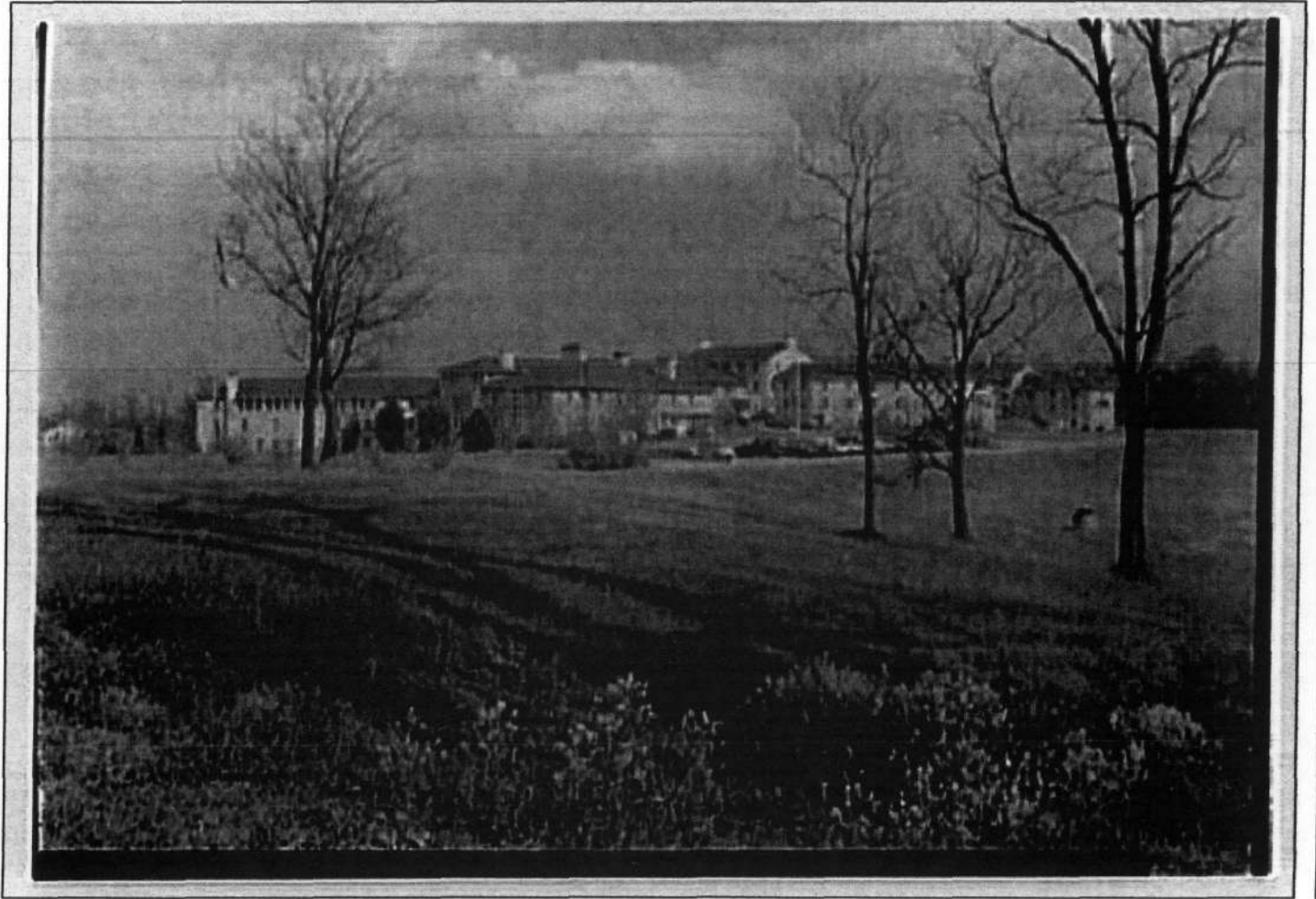
GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

Plat of Epsom - (1843?)

BA-1484

BA-1484

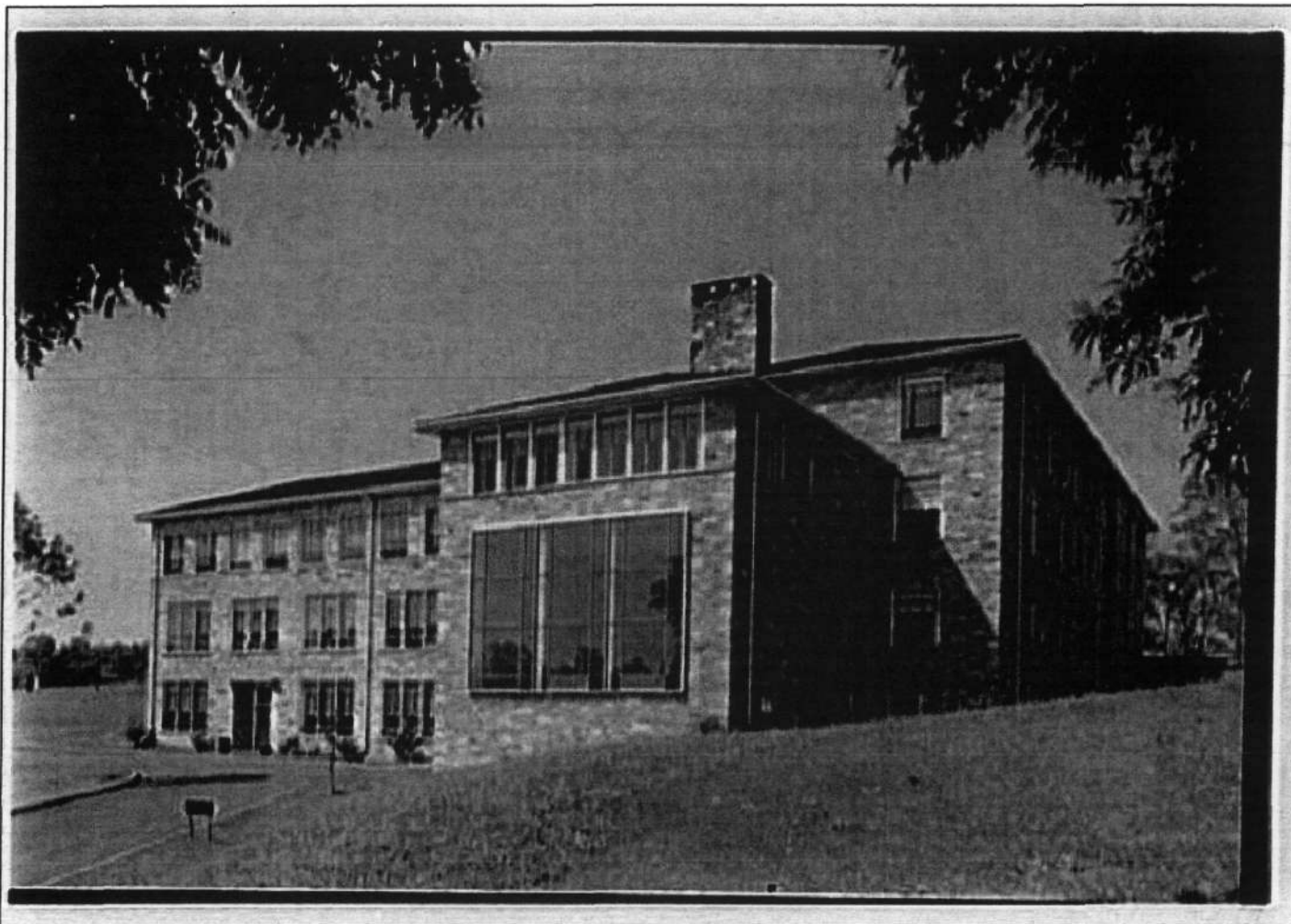


From: The Gottscho-Schleisner Photography Collection

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

Mary Fisher Hall & Heubeck Hall (on far right) (1953)



From: The Gottscho-Schleisner Photography Collection

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

Van Meter Hall & Art Studio Wing (1952)

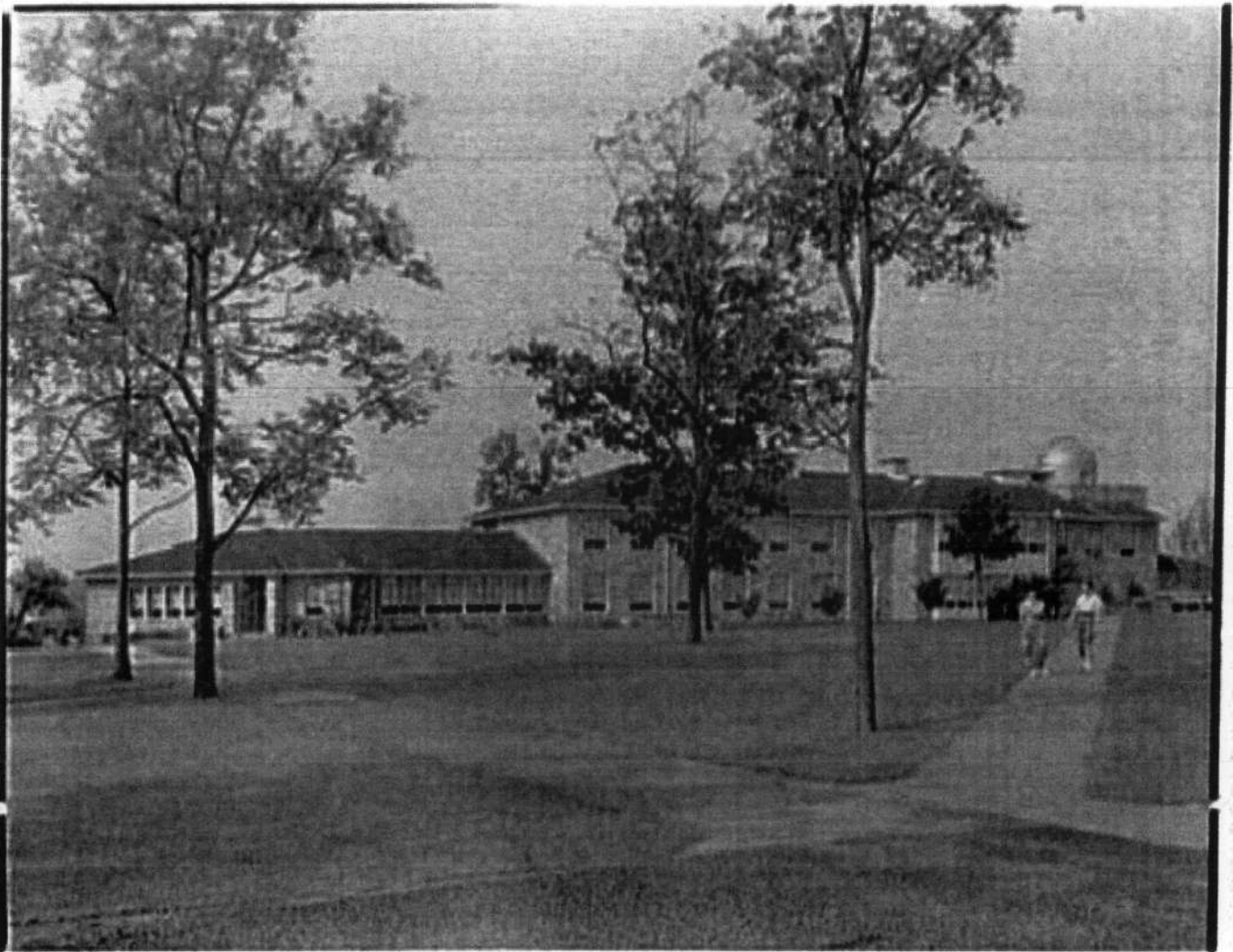


From: The Gottscho-Schleisner Photography Collection

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

Julia Rogers Library (Left), Van Meter Hall (Right) (1953)



From: The Gottscho-Schleisner Photography Collection

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

Hoffberger Science (1955)



From: The Gottscho-Schleisner Photography Collection

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

View of Julia Rogers Library & Hoffberger Science (1953)

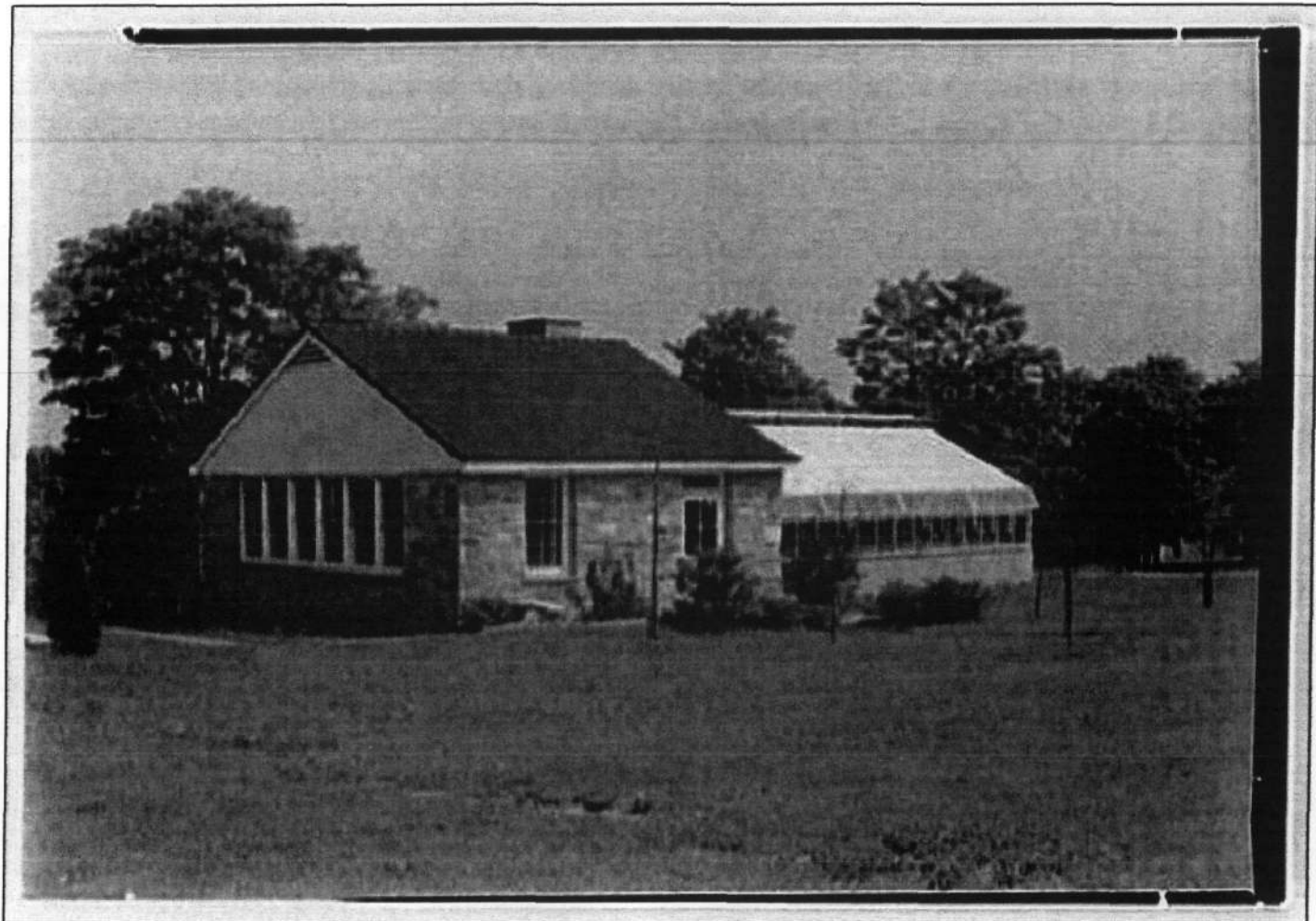


From: The Gottscho-Schleisner Photography Collection

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

Julia Rogers Library - Entrance Elevation (1953)



From: The Gottscho-Schleisner Photography Collection

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

Plant Laboratory (Now Psychology Annex) (1952)

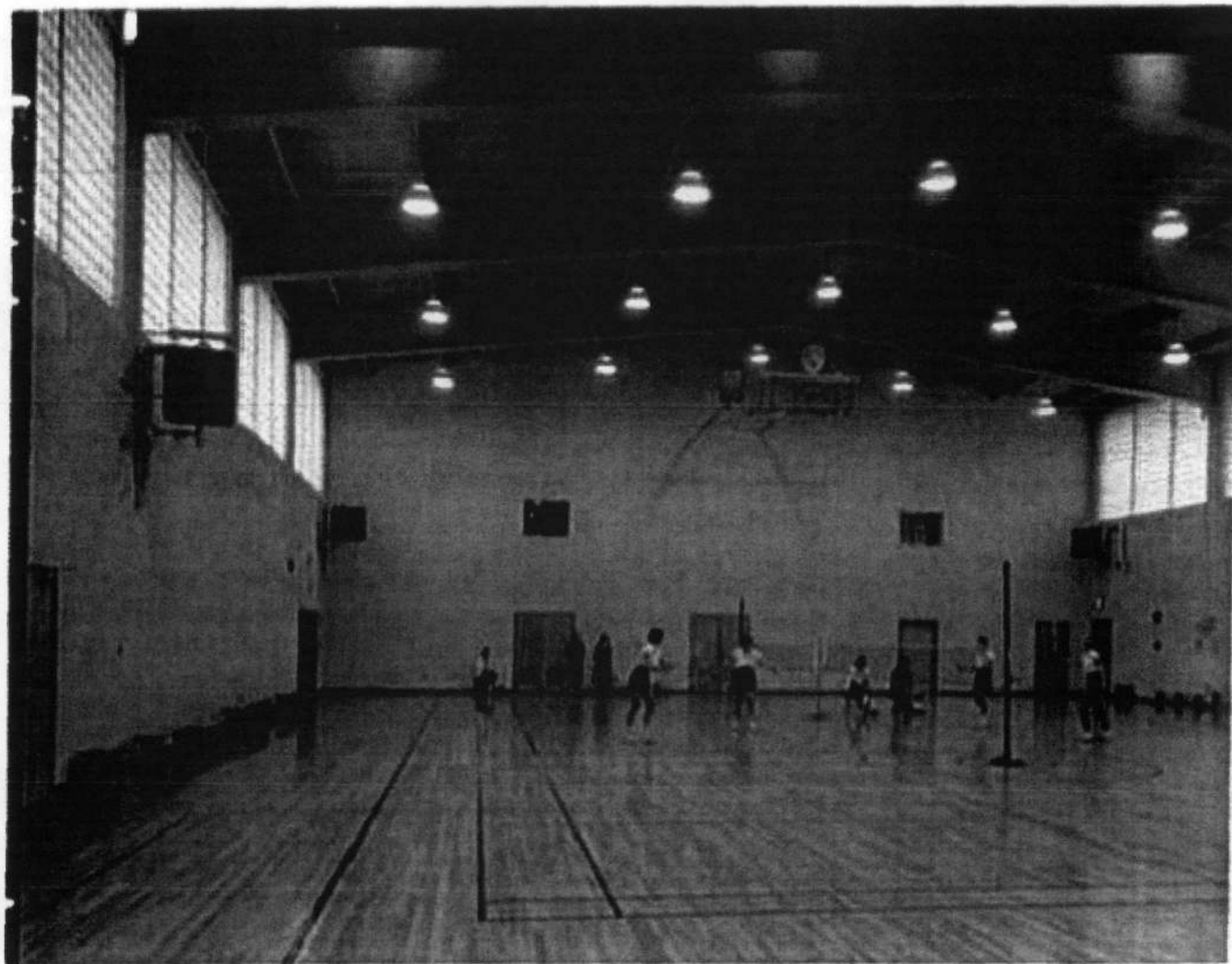


From: The Gottscho-Schleisner Photography Collection

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

1 Lilian Welsh Gymnasium (1955)



From: The Gottscho-Schleisner Photography Collection

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

Lilian Welsh Gymnasium - Interior (1955)

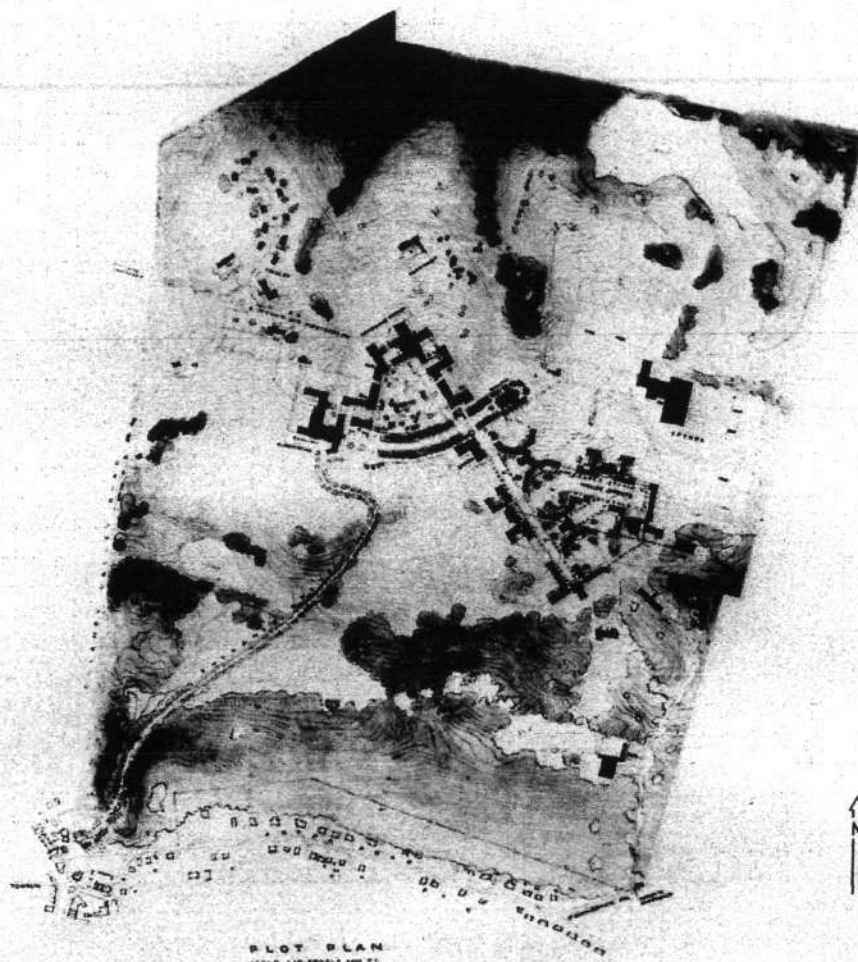


Figure 84. John C. B. Moore and Robert S. Hutchins, Campus Development Plan and Library, Goucher College, 1938. Campus plan. (Photo courtesy Goucher College.)

From: Modernism in America

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

1938 Competition Master Plan - Moore and Hutchins

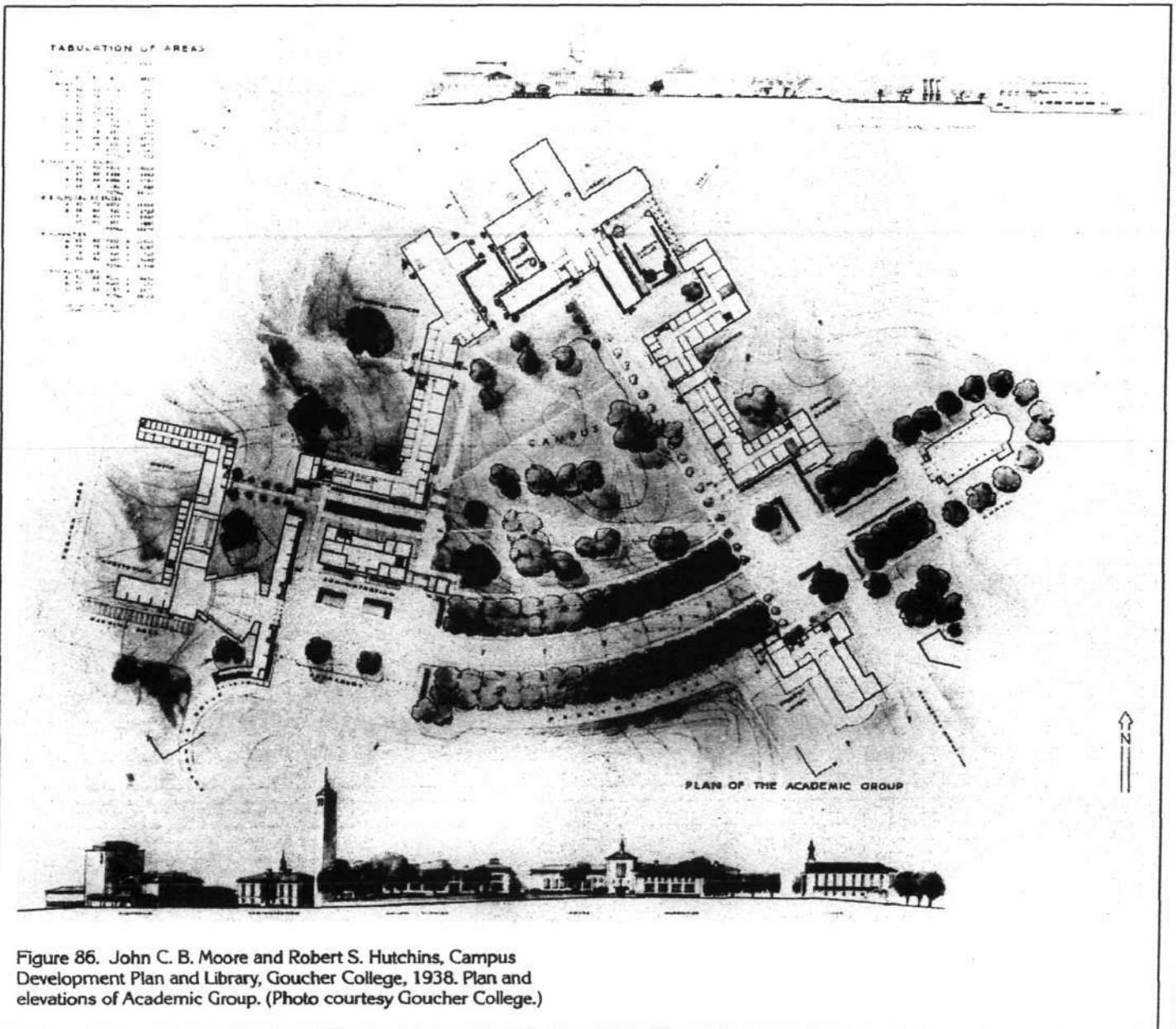


Figure 86. John C. B. Moore and Robert S. Hutchins, Campus Development Plan and Library, Goucher College, 1938. Plan and elevations of Academic Group. (Photo courtesy Goucher College.)

From: Modernism in America

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

1938 Competition Academic Group - Moore and Hutchins

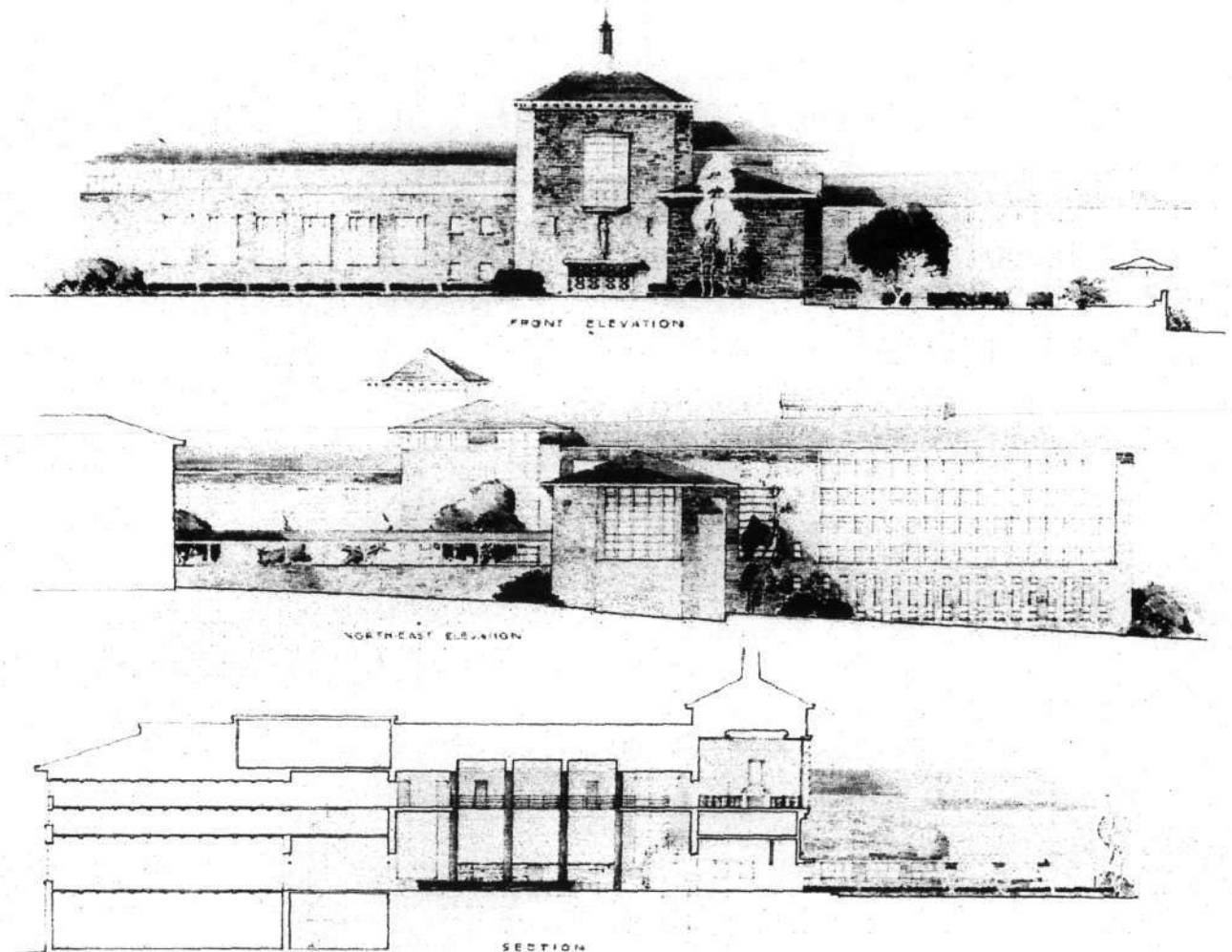


Figure 88. John C. B. Moore and Robert S. Hutchins, Campus Development Plan and Library, Goucher College, 1938. Library elevations and section. (Photo courtesy Goucher College.)

From: Modernism in America

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

1938 Competition Library Elevations & Section

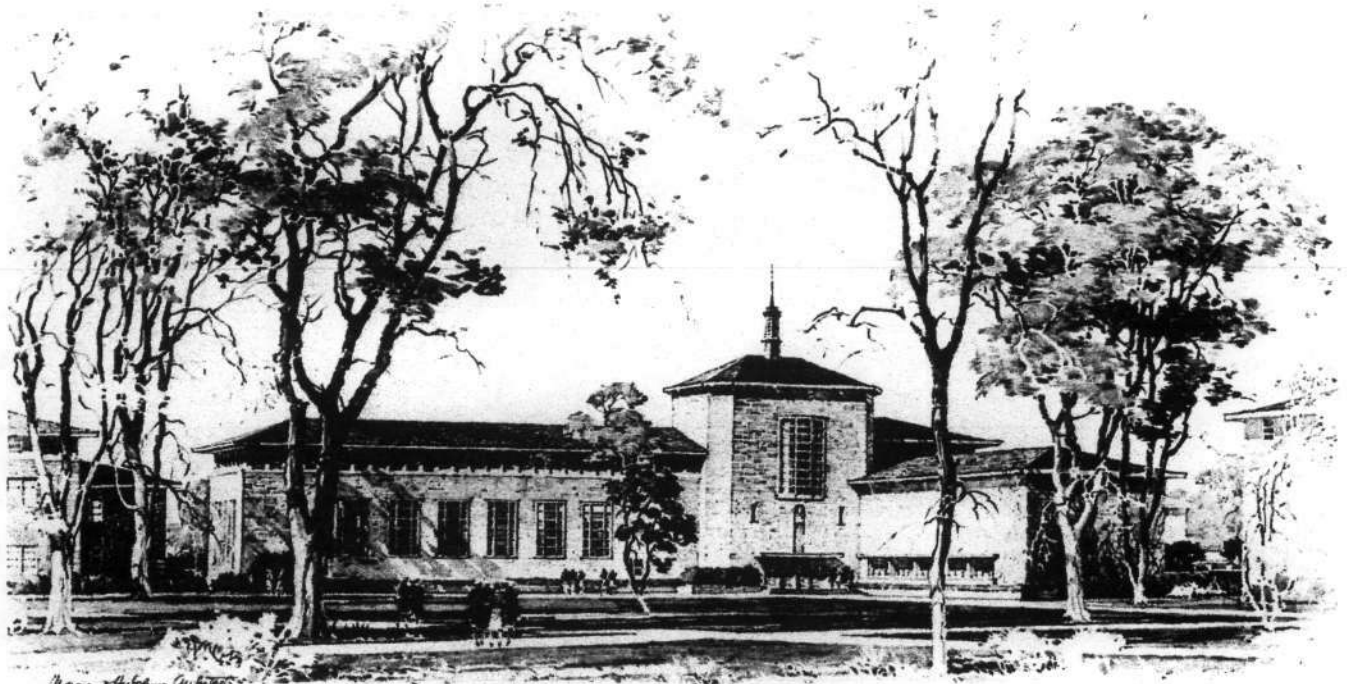


Figure 83. John C. B. Moore and Robert S. Hutchins, Campus Development Plan and Library, Goucher College, 1938. Library perspective by T. Kautzky, 1947. (Photo courtesy Goucher College.)

From: Modernism in America

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

1947 Perspective of Moore and Hutchins' Proposed Library

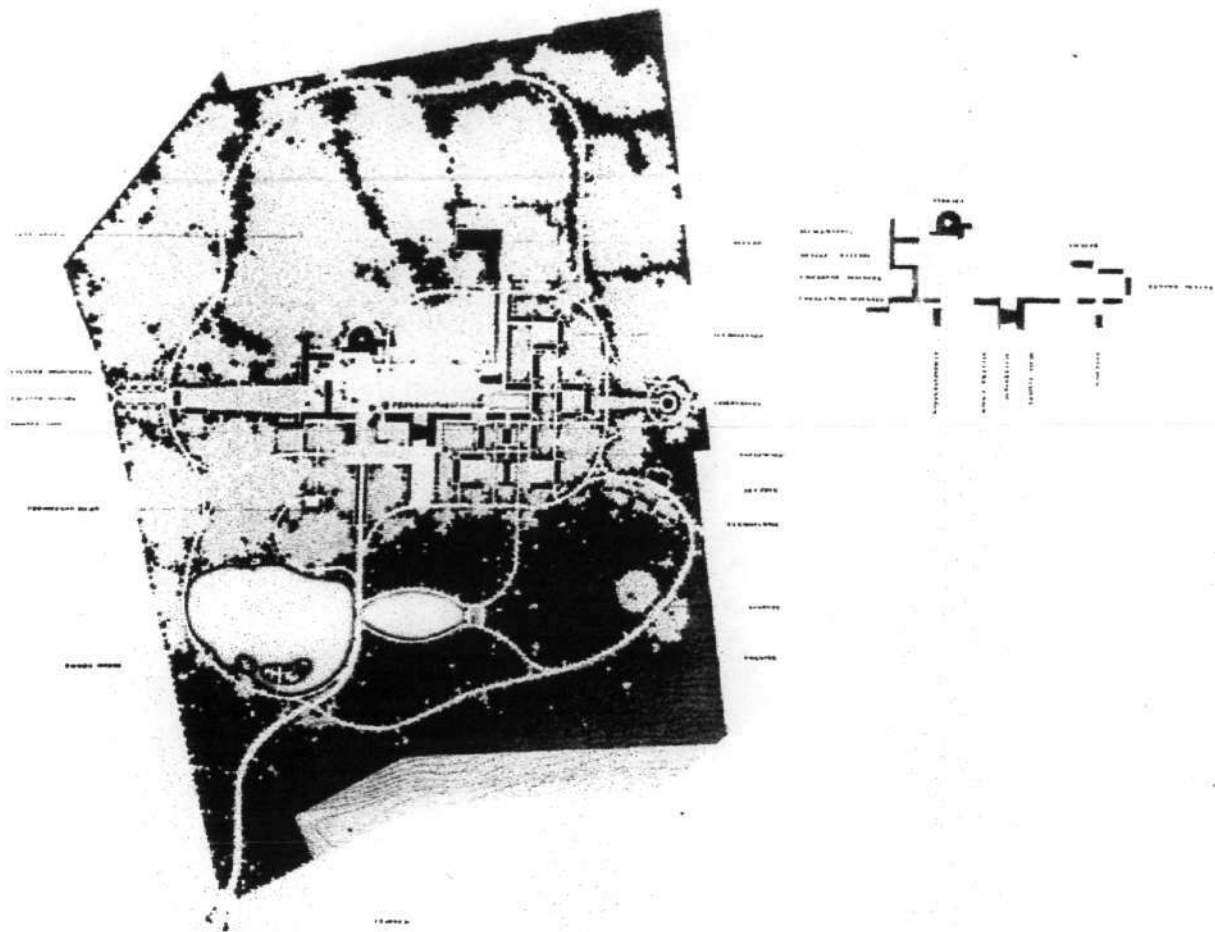


Figure 89. Eliel Saarinen and Eero Saarinen, Campus Development Plan and Library, Goucher College, 1938. Campus plan. (Photo courtesy Cranbrook Archives, Bloomfield Hills, Mich.)

From: Modernism in America

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

1938 Competition Master Plan - Eliel & Eero Saarinen

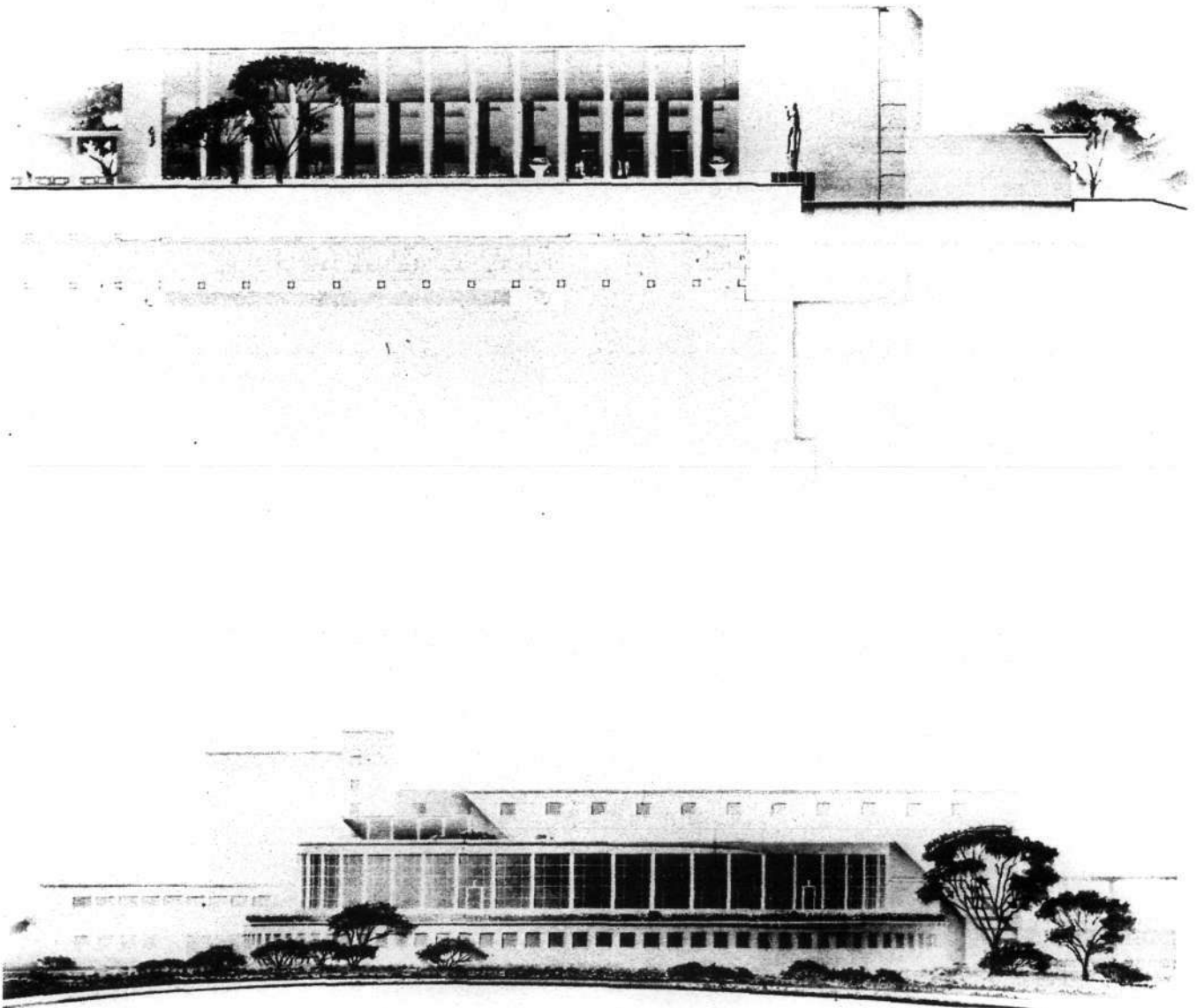


Figure 93. Eliel Saarinen and Eero Saarinen, Campus Development Plan and Library, Goucher College, 1938. Library elevations. (Photos courtesy Cranbrook Archives, Bloomfield Hills, Mich.)

From: Modernism in America

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

1938 Competition Library Elevations - Eliel & Eero Saarinen

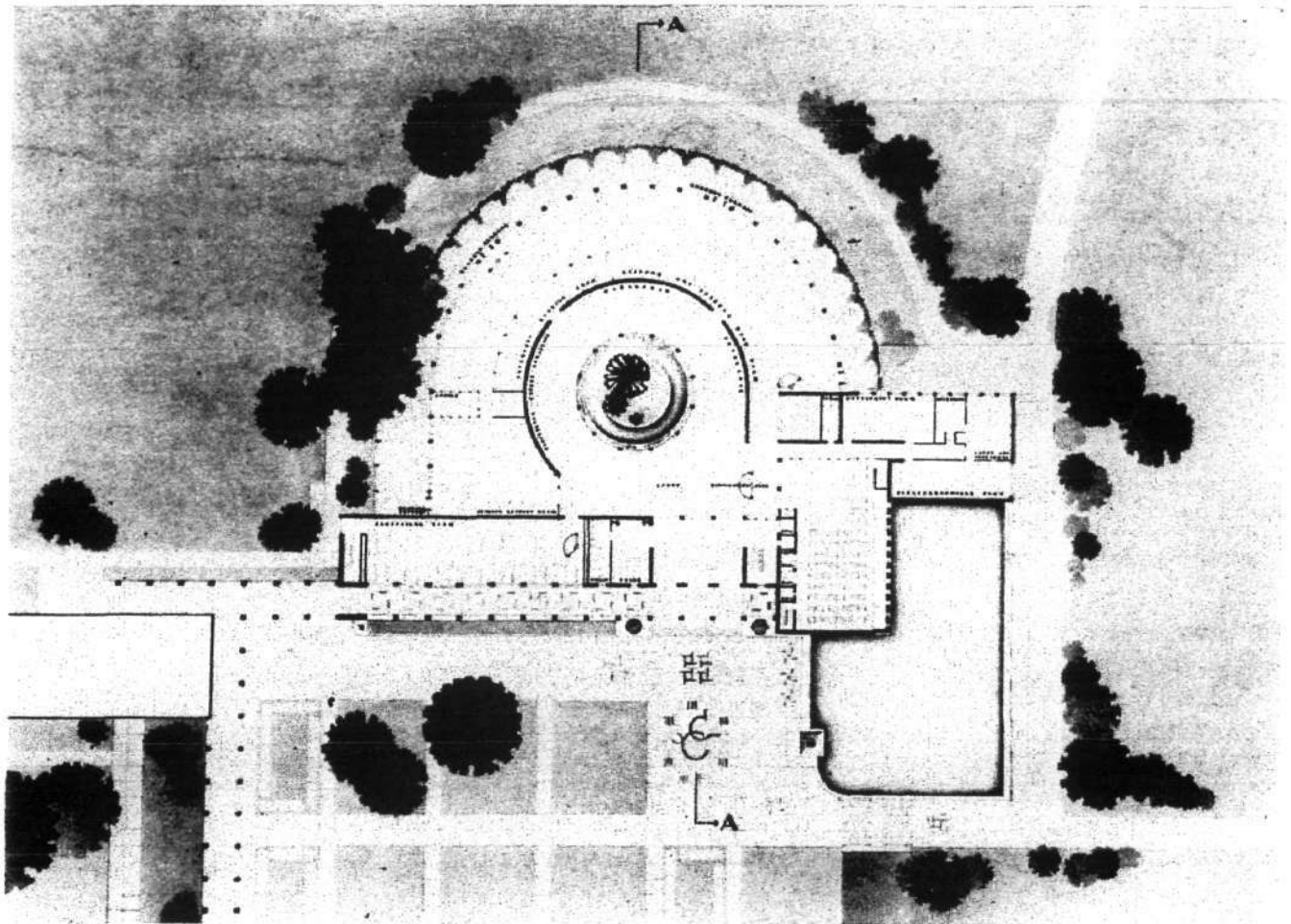


Figure 91. Eliel Saarinen and Eero Saarinen, Campus Development Plan and Library, Goucher College, 1938. Library plan. (Photo courtesy Cranbrook Archives, Bloomfield Hills, Mich.)

From: Modernism in America

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

1938 Competition Library Plan - Eliel & Eero Saarinen

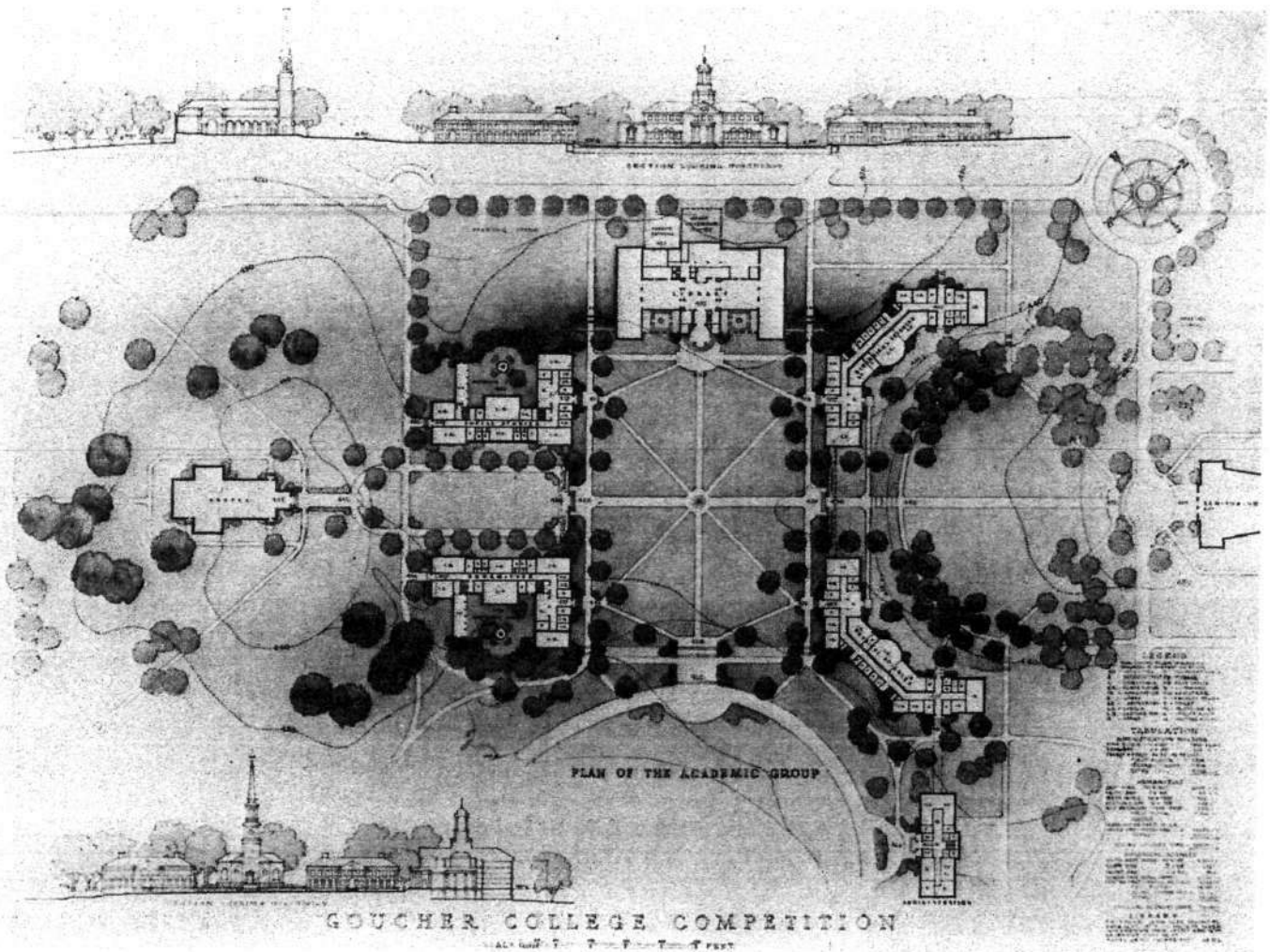


Figure 99. John A. Thompson, Gerald A. Holmes, and Converse, Campus Development Plan and Library, Goucher College, 1938. Elevations and plan of Academic Group. (Photo courtesy Goucher College.)

From: Modernism in America

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

1938 Competition Academic Group - Thompson, Holmes and Converse

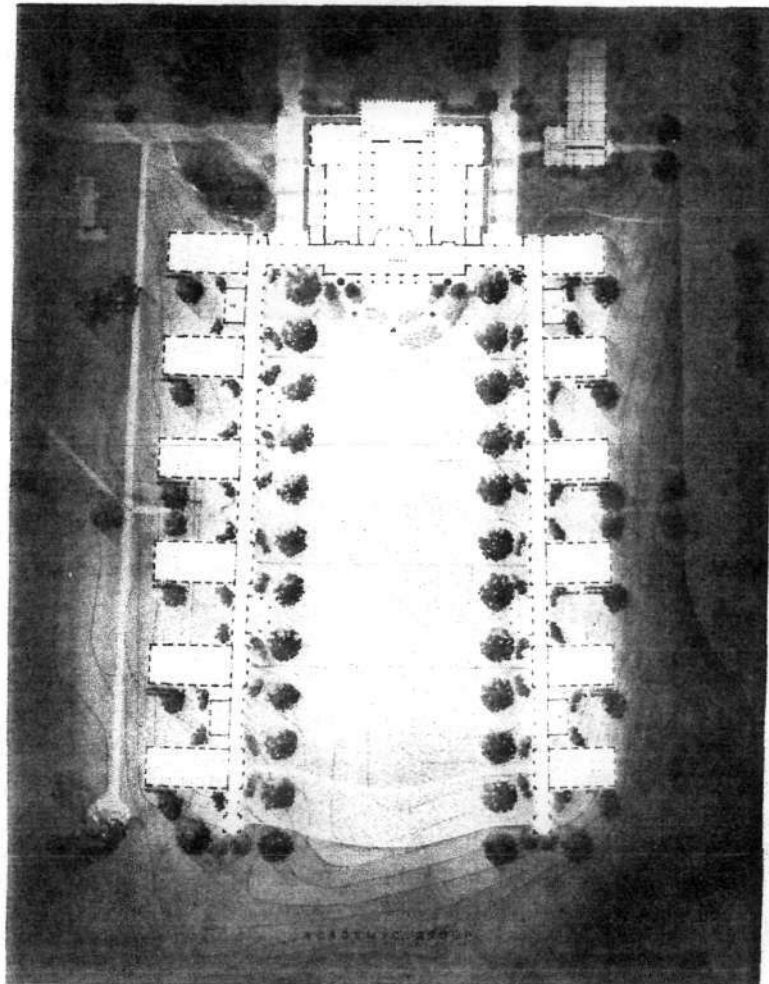
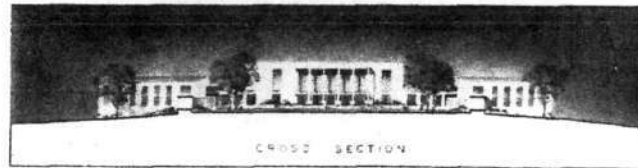


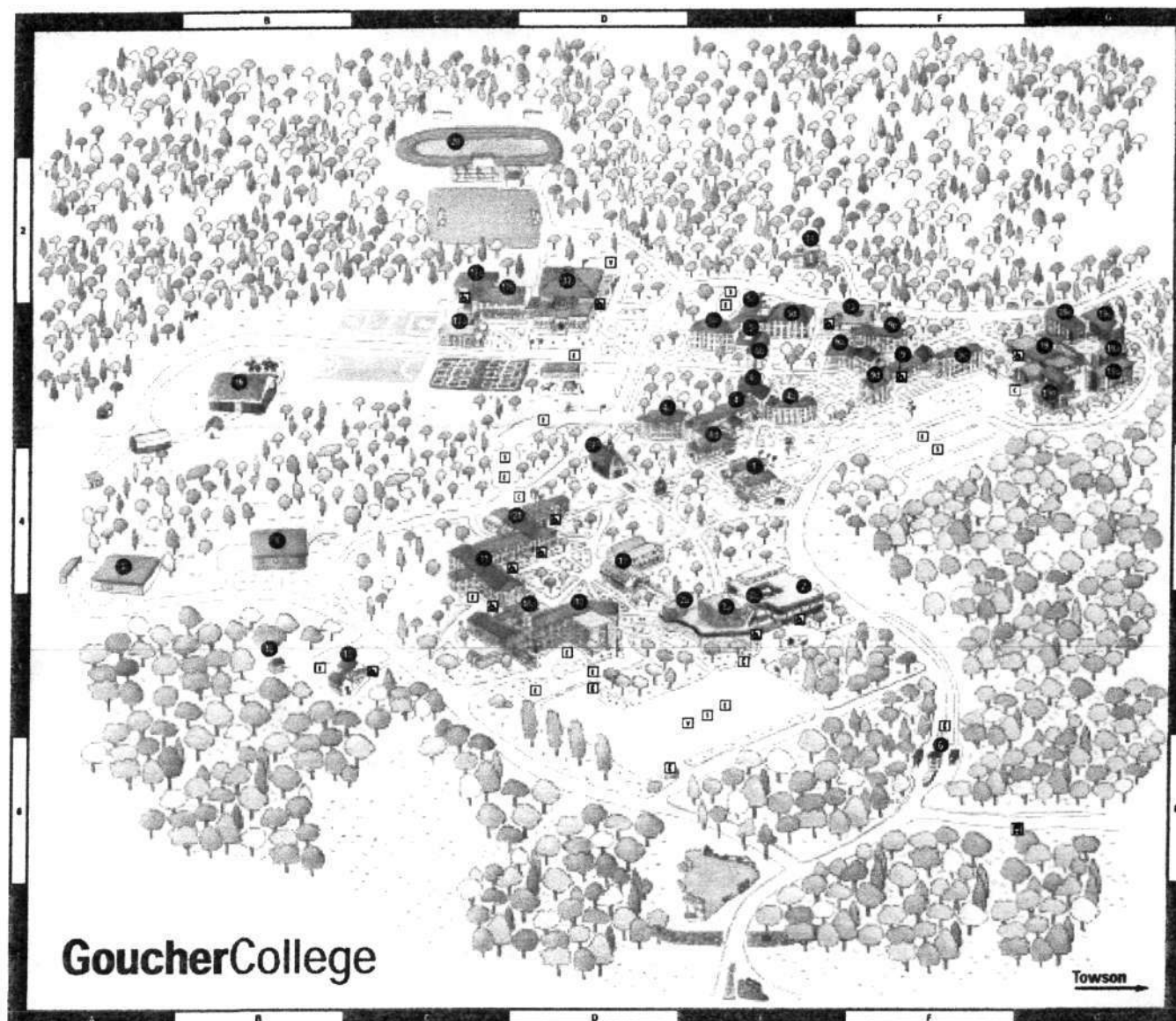
Figure 95. Frederick G. Frost and Frederick G. Frost, Jr., Campus Development Plan and Library, Goucher College, 1938. Elevations and plan of Academic Group. (Photo courtesy Goucher College.)

From: Modernism in America

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

1938 Competition Academic Group Plan - Frost and Frost



Goucher College

Towson

Buildings Directory

- 1 Alumnae & Alumni House (E4)
- 2 Dorsey College Center (E5)
 - Administrative Offices
 - 2a Kraushaar Auditorium
 - 2b Merrick Hall
 - 2c Rosenberg Gallery
- 3 Facilities Management Services (A4)
- 4 Mary Fisher Hall (E3)
 - 4a Bacon House
 - 4b Dulaney House
 - 4c Hooper House
 - 4d Pearlstone Student Center
- 5 Froelicher Hall (E3)
 - 5a Alcock House
 - 5b Gallagher House
 - 5c Thormann Center
 - 5d Tuttle House
- 6 Gatehouse (F6)
- 7 Haebler Memorial Chapel (D4)
- 8 Heating & Cooling Plant (B4)
- 9 Heubeck Hall (F3)
 - 9a Bennett House
 - 9b Gamble House

- 9c Jeffrey House
- 9d Robinson House
- 10 Hoffberger Science Building (D5)
 - 10a Kelley Lecture Hall
- 11 Julia Rogers Library (C4)
- 12 Meyerhoff Arts Center (D4)
 - Dunnock Theatre
- 13 New House (E3)
- 14 President's House (E2)
- 15 Psychology/Music Annex (B5)
- 16 Riding Arena (B3)
- 17 Sports & Recreation Center (D3)
 - 17a Todd Dance Studio
 - 17b Welsh Gymnasium
 - 17c von Borries Swimming Pool
- 18 Spring House (B5)
- 19 Stimson Hall (G3)
 - 19a Conner House
 - 19b Lewis House
 - 19c Probst House
 - 19d Wagner House
 - 19e Winslow House
- 20 Track (C1)
- 21 Van Meter Hall (C4)

College Destinations

- Academic Dean (2) (E5)
- Admissions (2) (E5)
- Alumnae & Alumni Resources (1) (E4)
- Athletics & Physical Education (17) (D3)
- Bookstore (44) (E3)
- Box Office (2) (E5)
- Career Development (2) (E5)
- Communications, Office of (2) (E5)
- Dean of Students (2) (E5)
- Development (2) (E5)
- Equestrian Program (16) (B3)
- Finance, Office of (2) (E5)
- Financial Aid (2) (E5)
- Goucher II Program (21) (C4)
- Graduate & Professional Studies (21) (C4)
- Graduate Programs in Education (21) (C4)
- Heubeck Multipurpose Room (10) (F3)
- Kraushaar Auditorium (2a) (E5)
- Merrick Hall (2b) (E5)
- Pearlstone Student Center (4d) (E3)
- Personnel (2) (E5)
- Post Office (44) (E3)
- Post-Baccalaureate Premedical

Program (10) (D5)

- President's Office (2) (E5)
- Receiving (3) (A4)
- Residence Life (9) (F3)
- Rosenberg Gallery (2) (E5)
- Safety and Security (9) (F3)
- Student Health and Counseling (9) (F3)
- Student Administrative Services (2) (E5)
- Swimming Pool (17c) (D3)
- Thormann Center (5) (E3)
- Todd Dance Studio (17a) (D3)

Parking

- ☐ Employee ☐ Student
- ☐ Visitor ☐ Handicap

Wheelchair Accessible

- ☐ Wheelchair Access

Services

- ☐ Bus ☐ Collietown Shuttle
- ☐ Emergency Phone

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

Campus Map (2004)



Photograph by: Ann Milkovich McKee (2005)

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

Epsom Springhouse

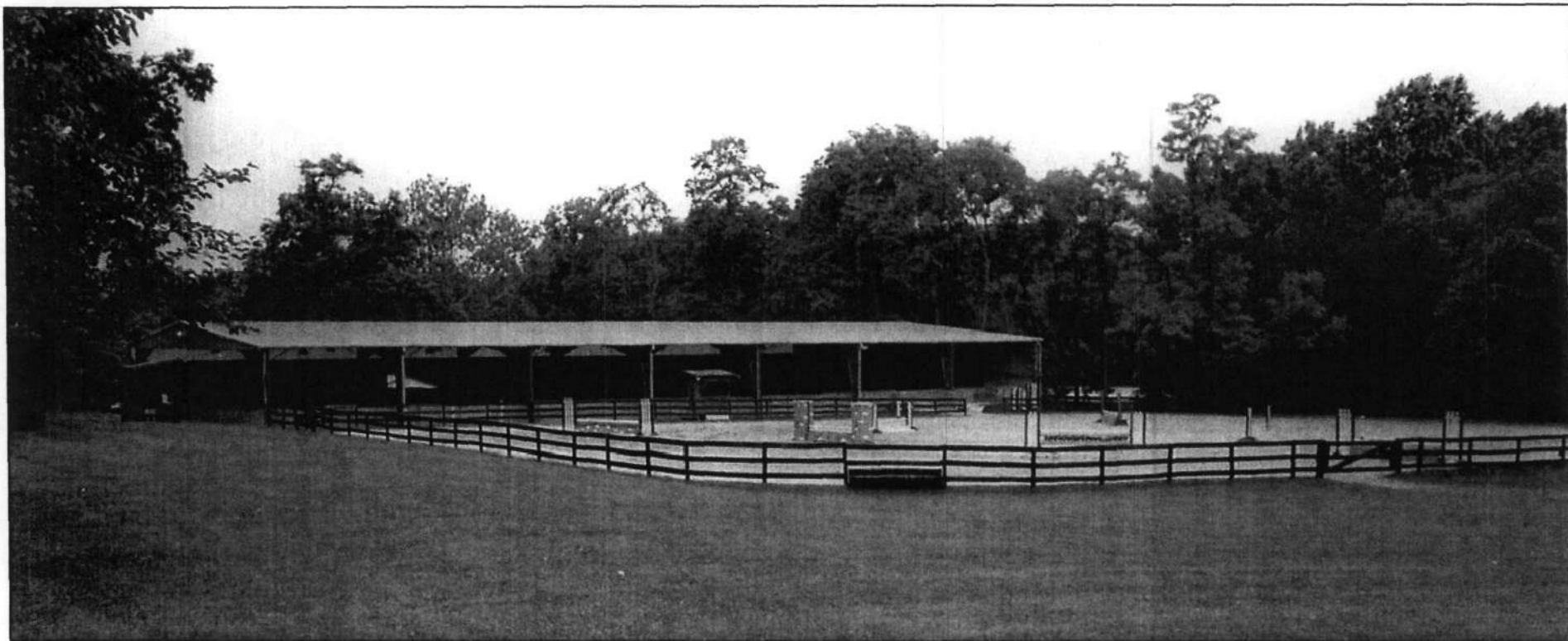


Photographed by: Ann Milkovich McKee (2005)

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

Groom's House



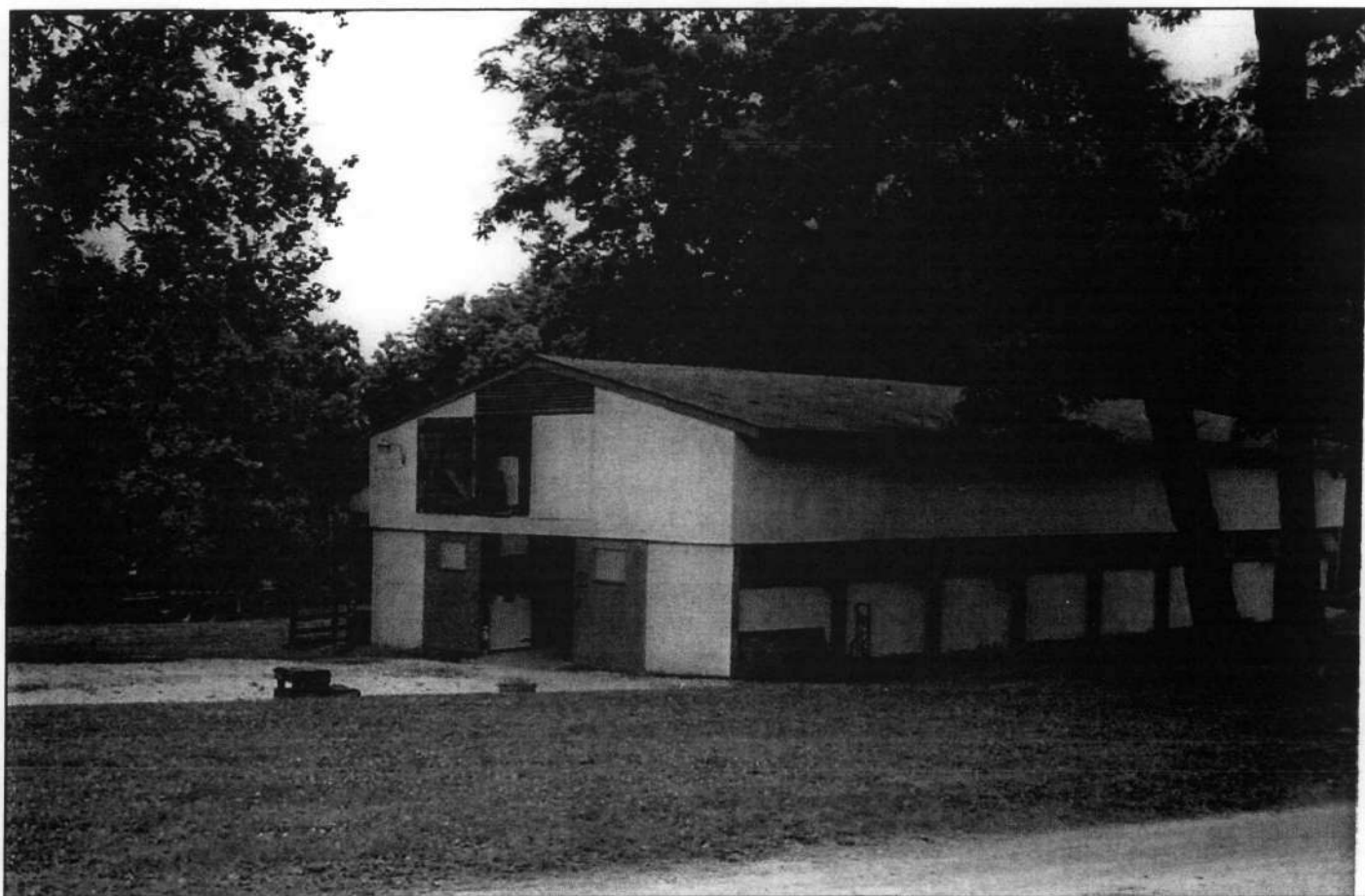
Photographed by: Ann Milkovich McKee

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

Riding Arenas

BA-1484



Photographed by: Ann Milkovich McKee

GOUCHER COLLEGE - TOWSON CAMPUS

Baltimore County, Maryland

Stables

**MARYLAND HISTORICAL TRUST
DETERMINATION OF ELIGIBILITY FORM**

NR Eligible: yes ☐
no ☐

Property Name: Goucher College Inventory Number: BA-1484
Address: 1021 Dulaney Valley Road City: Baltimore (Towson) Zip Code: 21204
County: Baltimore USGS Topographic Map: C24 Towson
Owner: Tom Phizacklea – VP for Finance, Goucher College Is the property being evaluated a district? ☒ yes
Tax Parcel Number: 290 Tax Map Number: 70 Tax Account ID Number: 0907470813
Project: _____ Agency: _____
Site visit by MHT Staff: ☒ no ☐ yes Name: _____ Date: _____
Is the property located within a historic district? ☐ yes ☒ no

If the property is within a district

District Inventory Number: _____

NR-listed district ☐ yes Eligible district ☐ yes District Name: _____

Preparer's Recommendation: Contributing resource ☐ yes ☐ no Non-contributing but eligible in another context ☐

If the property is not within a district (or the property is a district)

Preparer's Recommendation: Eligible ☒ yes ☐ no

Criteria: ☐ A ☐ B ☒ C ☐ D Considerations: ☐ A ☐ B ☐ C ☐ D ☐ E ☒ F ☐ G ☐ None

Documentation on the property/district is presented in: Goucher College Archives; Goucher Facility Management Department; MIHP form

Description of Property and Eligibility Determination: *(Use continuation sheet if necessary and attach map and photo)*

Goucher College is a small private coeducational institution located just within the Baltimore Beltway in Towson. It is the second campus for what started as a women's college founded by the Lovely Lane Methodist Church in Baltimore in 1885. The Towson property was purchased in 1921 and a "by invitation" architectural competition, approved by the Baltimore Chapter of the American Institute of Architects, was held in 1938 for design of the overall campus plan and the library. The entrant list reads as a "who's who" list of the architectural world with representatives from the new Modern movement as well as more architects with more traditional design philosophies. The winner of the competition, Moore and Hutchins, went on to design more than nine buildings on the campus and played an active role in the master planning for future campus development until about 1956. Their building designs while modern in philosophy take cues from the indigenous materials of the area and the vernacular architecture of Maryland. It is to their credit that the buildings designed by Moore and Hutchins remain in use with their original functions and maintain a high level of integrity. As a result, Goucher College is significant under criterion C reflecting the architectural merit of the overall campus.

Goucher College is a 287-acre campus bounded by Dulaney Valley Road on the west, the Baltimore Beltway (1695) on the north, the Campus Hills neighborhood on the east and retail/commercial development on the south. The campus is situated on

MARYLAND HISTORICAL TRUST REVIEW

Eligibility recommended ☒ Eligibility not recommended ☐

Criteria: ☒ A ☐ B ☒ C ☐ D Considerations: ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G ☐ None

Comments: _____

Andrew Lewis

Reviewer, Office of Preservation Services

Peter Kuntz

Reviewer, NR Program

4/18/05

Date

4/19/05

Date

200402558✓

**MARYLAND HISTORICAL TRUST
NR-ELIBILITY REVIEW FORM**

Continuation Sheet No. 1

BA-1484

the remnants of the 18th/19th century estate, Epsom, which was originally part of what is now Hampton National Historic Site. The College bought the land in 1921 with the intentions of building a new campus and moving from its downtown Baltimore location. Financial hardship and low enrollment delayed the initial planning for the new campus but in the late 1930s President Robertson and the Board of Trustees felt the time was right to start planning for the new buildings.

With the advice of the Baltimore Chapter of the American Institute of Architects an advisory panel of architects was created in 1937 to assist the faculty in developing a strategy for the design of the new campus. An invitation only design competition was chosen as the tool and it was announced in April 1938. The competition required architects to design a general plan for the campus and a more detailed scheme for the library. A rather extensively detailed program covering both the details of the buildings as well as the educational philosophy of the college was the basis for the design work. Interestingly, no specific architectural style was required or promoted but rather the program stated that "emphasis should be on the informal rather than the institutional or monumental." This freedom of expression played a large role in the response to the competition both in the number interested as well as the range of design philosophies.

More than 150 architects submitted credentials in order to be chosen as entrants and 50 were invited to participate in the competition including McKim, Mead and White who had designed several buildings for the city campus of Goucher; Ralph Adams Cram; Eliel and Eero Saarinen; Walter Gropius; and Richard Neutra. The advisory panel with the added input of faculty and staff created a competition proposal which was sent out in June of 1938. 34 architects submitted entries by the Oct. 1st deadline and on October 14th the winners were chosen. First prize was given to the New York firm of Moore and Hutchins, second prize to Eliel and Eero Saarinen, third prize to Frost and Frost, and fourth prize to Thompson, Holmes and Converse. Winning the competition was the beginning of a more than 25-year relationship that Moore and Hutchins were to have with Goucher College. The competition prize included a contract to continue work on both their general plan and library schemes.

Both the general plan and library design created by Moore and Hutchins were seen as more modern than traditional. The buildings are arranged in informal clusters by function with the academic node to the west and the residential node further in toward the middle of the site to the east connected by a landscaped walk and symbolically by the Chapel. The arrangement also allowed for the utilization of the natural undulations of the site and made expansion opportunities less restrictive. There is no formal quad as seen at more traditionally designed campuses. The design for the library was considered progressive and possessing many design qualities associated with the Prairie School and work of Frank Lloyd Wright. Without traditional decorative detailing the building sought to become part of the landscape, taking advantage of the indigenous stone, hugging a natural ridgeline, utilizing low slope roofs with overhangs, and being proportioned more horizontally than vertically.

The architectural press took note of the flexibility and informality of the Moore and Hutchins plan and its response to the natural topography; a major article on the competition in Pencil Points (Dec. 1938) pointed to these elements as addressing the program's goal to represent "the informal atmosphere with typifies the College, while achieving beauty in the structure and arrangement and preserving the natural loveliness of the landscape." In his book on campus planning in the United States, architectural historian, Paul Turner uses the Moore and Hutchins plan for Goucher as marking an important shift in campus design. At the time the Goucher plan was developed, colleges and universities were beginning to use modern design for individual buildings, but the overall planning for these buildings was still based in the traditional symmetrical axial format.

Moore and Hutchins continued as the primary building architect and campus planner until 1957 leaving a legacy of a modern campus unified in its design though it evolved and continues to evolve. The latest campus plan drawing completed in 1952 by Moore and Hutchins shows several changes from their competition plan. One of the most noticeable revisions is on-site faculty housing is no longer shown and the site of the President's house has moved over near the student housing node approximating its current location. The following list includes the existing buildings that create the historic core of campus based on the two campus plans by Moore and Hutchins:

Mary Fisher Hall (residential)	1942	Moore and Hutchins
Hoffberger Science	1948, 1954, 1965	Moore and Hutchins
Anna Heubeck Hall (residential)	1948, 1957	Moore and Hutchins
Van Meter Hall	1949, 1962	Moore and Hutchins
Froelicher Hall (residential)	1950	Moore and Hutchins

**MARYLAND HISTORICAL TRUST
NR-ELIBILITY REVIEW FORM**

Continuation Sheet No. 2

BA-1484

Julia Rogers Library	1953	Moore and Hutchins
Lilian Welsh Gymnasium	1954	Moore and Hutchins
Alumnae House	1956	Moore and Hutchins
President's House	1957	Rogers, Taliaferro and Lamb
College Center (Dorsey Center)	1963	Pietro Belluschi with Rogers, Taliaferro and Lamb
Haebler Memorial Chapel	1963	Moore and Hutchins

Several of these buildings have had additions in more recent years but the overall integrity of the original structure remains. Newer buildings on the campus have been designed to respect the designs of Moore and Hutchins in their choice of materials, siting and design vocabulary.

Supplemental Information:

USGS Topographic Map – Towson, Maryland quadrant

Goucher College Campus plans/maps:

- Competition Site Plan – Moore & Hutchins (1938)
- General Campus Development Plan, 1942 – 1960 – Moore & Hutchins (1952)
- Existing Conditions – Sasaki (1958)
- Campus Map (2003)

Photographs

Prepared by: Ann Milkovich McKee
Goucher College

Date Prepared: 28 March 2005



Buildings Directory

- 1 Alumnae & Alumni House (C3)
 - 1a Buchner Hall (C3)
- 2 Dorsey College Center (C4)
 - Administrative Offices
 - 2a Kraushaar Auditorium
 - 2b Merrick Hall
 - 2c Rosenberg Gallery
- 3 Facilities Management Services (A4)
- 4 Mary Fisher Hall (C2)
 - 4a Bacon House
 - 4b Dulaney House
 - 4c Hooper House
 - 4d Pearlstone Student Center
- 5 Froelicher Hall (C2)
 - 5a Alcock House
 - 5b Gallagher House
 - 5c Thormann Center
 - 5d Tuttle House
- 6 Gatehouse (D5)
- 7 Haebler Memorial Chapel (B3)
- 8 Heating & Cooling Plant (A4)
- 9 Heubeck Hall (D2)
 - 9a Bennett House
 - 9b Gamble House

- 9c Jeffery House
- 9d Robinson House
- 10 Hoffberger Science Building (B4)
 - 10a Kelley Lecture Hall
- 11 Julia Rogers Library (B4)
- 12 Meyerhoff Arts Center (B3)
 - Dunnock Theatre
- 13 New House (D2)
- 14 President's House (C1)
- 15 Psychology/Music Annex (A4)
- 16 Riding Arena (A2)
- 17 Sports & Recreation Center (B2)
 - 17a Todd Dance Studio
 - 17b Walsh Gymnasium
 - 17c von Borries Swimming Pool
- 18 Spring House (A4)
- 19 Stimson Hall (E2)
 - 19a Conner House
 - 19b Lewis House
 - 19c Probst House
 - 19d Wagner House
 - 19e Winslow House
- 20 Track (A1)
- 21 Van Meter Hall (B3)

College Destinations

- Academic Dean (2) (C4)
 Admissions (2) (C4)
 Alumnae & Alumni Resources (1) (C3)
 Athletics & Physical Education (17) (B2)
 Bookstore (4d) (C3)
 Box Office (2c) (C4)
 Buchner Hall (1a) (C3)
 Career Development (2) (C4)
 Chapel (7) (B3)
 Communications, Office of (2) (C4)
 Dean of Students (2) (C4)
 Development (2) (C4)
 Equestrian Program (16) (A2)
 Finance, Office of (2) (C4)
 Financial Aid (2) (C4)
 Goucher II Program (21) (B3)
 Graduate & Professional Studies (21) (B3)
 Graduate Programs in Education (21) (B3)
 Heubeck Multipurpose Room (9) (D2)
 Julia Roger Library (11) (B4)
 Kelley Lecture Hall (10a) (B4)
 Kraushaar Auditorium (2a) (C4)
 Merrick Hall (2b) (C4)
 Pearlstone Student Center (4d) (C3)

- Personnel (2) (C4)
 Post Office (4d) (C3)
 Post-Baccalaureate Premedical Program (10) (B4)
 President's Office (2) (C4)
 Receiving (3) (A4)
 Residence Life (9) (D2)
 Rosenberg Gallery (2c) (C4)
 Safety and Security (9) (D2)
 Student Health and Counseling (9) (D2)
 Student Administrative Services (2) (C4)
 Swimming Pool (17c) (A2)
 Thormann Center (5) (C2)
 Todd Dance Studio (17a) (A2)

Parking

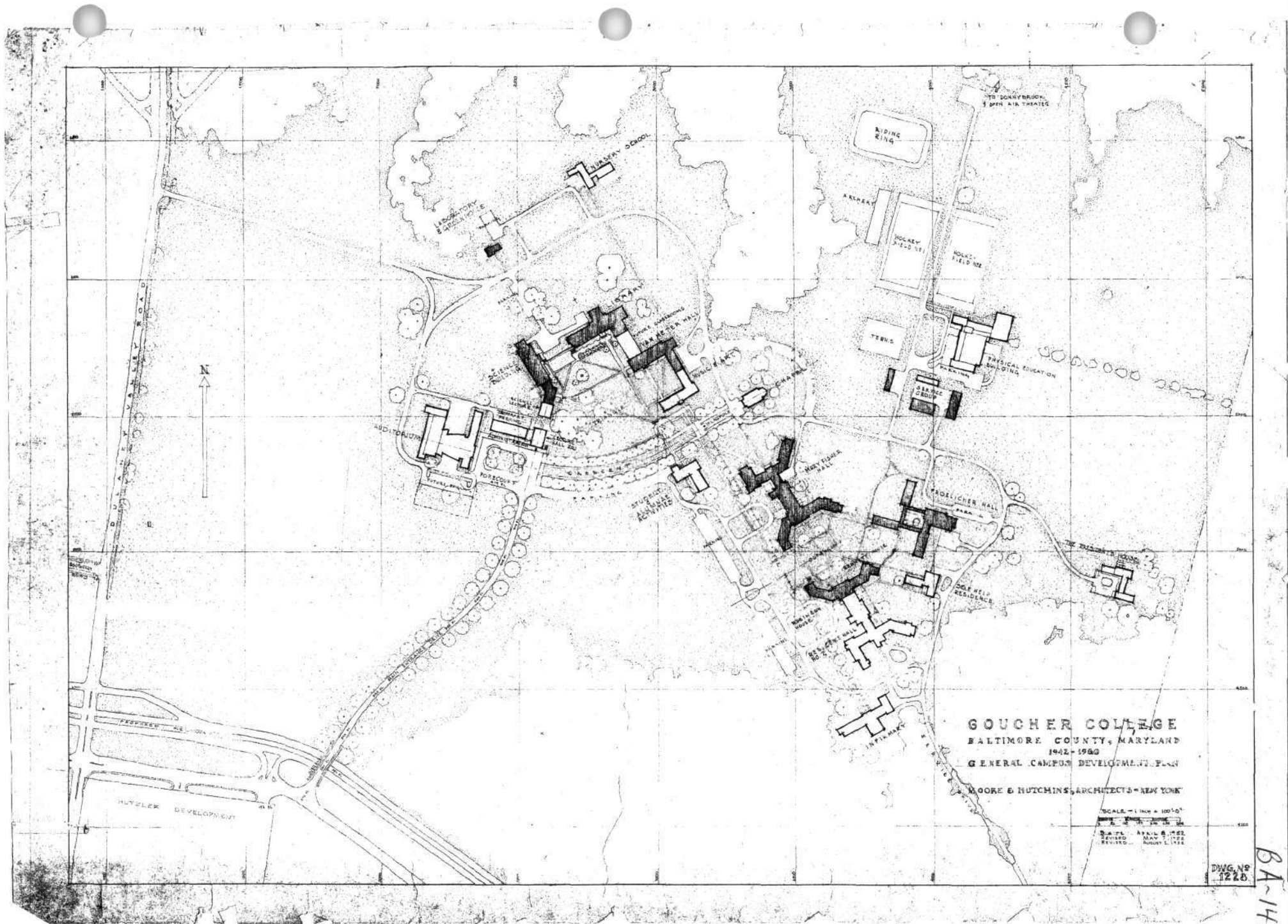
- ☐ Employee ☐ Student
☐ Visitor ☐ Disabled

Wheelchair Accessible

- ☐ Wheelchair Access

Services

- ☐ Bus ☐ Coltown Shuttle
☐ Emergency Phone

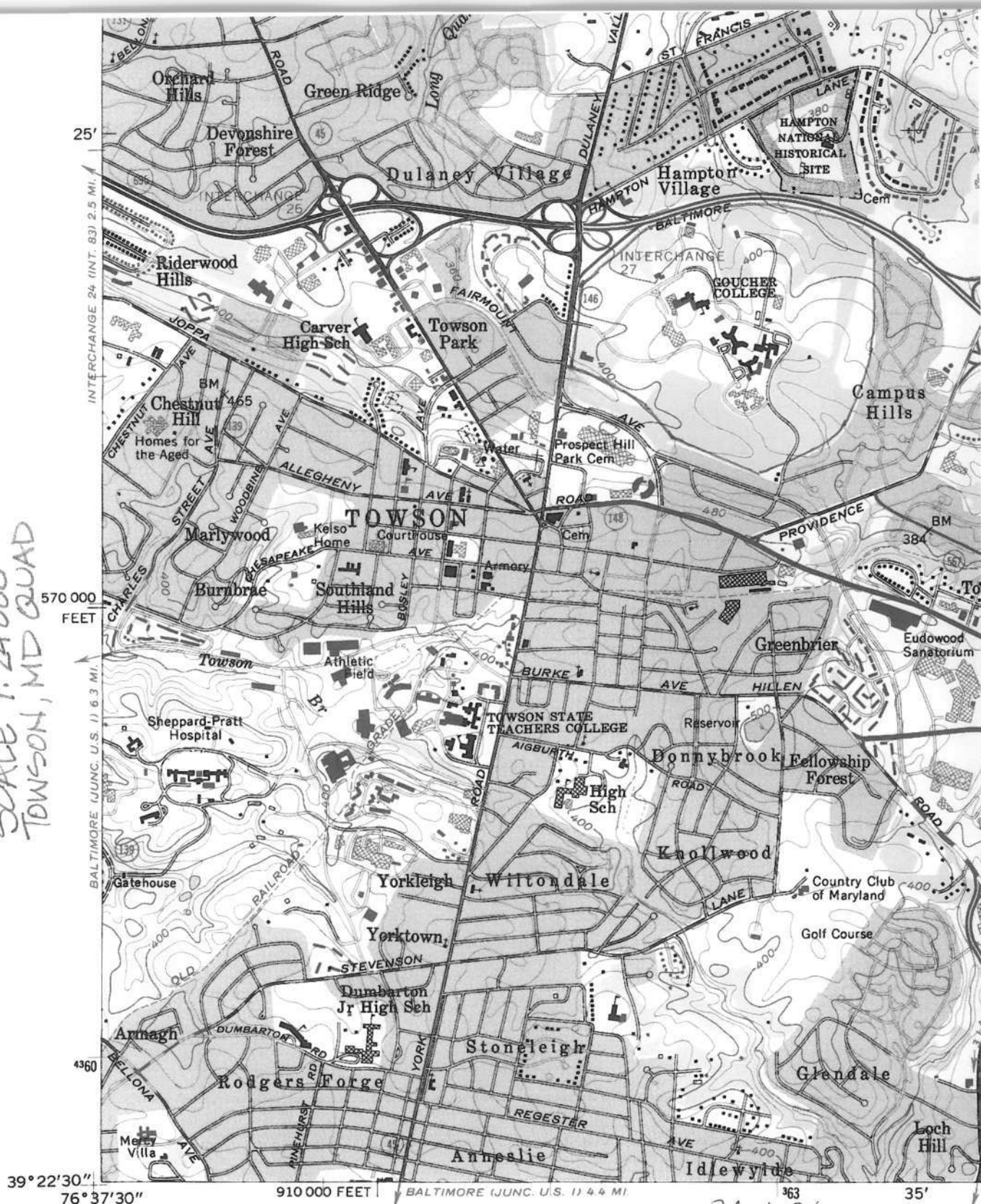


BA-1484



BA-1484

BA-1484
 GOUCHER COLLEGE
 HISTORIC DISTRICT
 SCALE 1:24 000
 TOWSON, MD QUAD



(BALTIMORE WEST)
 5662' SW

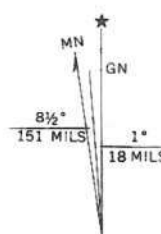
Mapped by the Army Map Service
 Edited and published by the Geological Survey
 Control by USGS, USC&GS, USCE, and Maryland
 Bureau of Control Surveys and Maps

Culture and drainage in part compiled from aerial photographs
 taken 1943. Topography by planetable surveys 1944
 Culture revised by the Geological Survey 1957

Polyconic projection. 1927 North American datum
 10,000-foot grid based on Maryland coordinate system
 1000-metre Universal Transverse Mercator grid ticks,
 zone 18, shown in blue

Red tint indicates areas in which only

BA-1484



UTM GRID AND 1974 MAGNETIC NORTH
 DECLINATION AT CENTER OF SHEET



BA-1484

Dorsey Carter

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005 Goucher College Archives

view from entry road

1 of 32



A6

BA-1484

Dorsey Center

Goucher College

Baltimore County, MD

Elizabeth Bartush

March 2005 Goucher College Archives

main entrance stair

2 of 32



Sherry College Center

A3

BA - 1484

Dorsey Center

Goucher College

Baltimore County, MD

Elizabeth Bartush

March 2005 Goucher College Archives

Administrative Bldg

3 of 32



A11

BA-1484

Dorsey Center

Goucher College

Baltimore County, MD

Elizabeth Bartush

March 2005 Goucher College Archives

view of courtyard, offices beyond

4 of 32



A14

BA-1484

Dorsey Center

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005 Goucher College Archives

entry from campus side

5 of 32



A16

BA-1484

Dorsey Center

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005 Goucher College Archives

Campus side of Krawshaar Auditorium,

Merrick Hall

6 of 32



A2D

BA-1484

Hoffberger Science

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005 Goucher College Archives

Main entrance.

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A23

BA-1484

Hoffberger Science

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005

Goucher College Archives
campus side view; Kelley Lecture Hall at
right

8 of 32



C24

BA - 1484

Hoffberger Science

Goucher College

Baltimore County, MD

Elizabeth Bartush

March 2005

Goucher College Archives

South & West elevations; note observatory
& greenhouse

9 of 32



D 27

PA-1484

Van Meter

Goucher College

Baltimore County, Maryland

Elizabeth Partush

March 2005

Goucher College Archives

Academic quad; east elevation

10 of 32



431

BA-1484

Julia Rogers Library

Goucher College

Baltimore County, MD

Elizabeth Bartush

March 2005

Goucher College Archives

Main entry elevation 1

11 of 32



A30

PA-1484

Julia Rogers Library/Van Meter

Goucher College

Baltimore County, MD

Elizabeth Bartush

March 2005

Goucher College Archives

elevations facing academic quad; Julia
Rogers entrance on left

12 of 32



A33

PA-1484

Van Meter

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005

Goucher College Archives

South & east elevations; Chapel side

13 of 32



D9

PA-1484

Academic Quad

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005

Goucher College Archives

view toward Chapel

14 of 32



D29

PA-1484

Academic Quad / Chapel

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005

Goucher College Archives

note path in front of chapel - connects
academic cluster to residential cluster

15 of 32



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PA-1484

Chapel

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005

Goucher College Archives

main elevation

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34

BA-1484

Chapel

Goucher College

Baltimore County, MD

Elizabeth Bartush

March 2005

Goucher College Archives

rear elevation

17 of 32



D13 BA-1484

Alumnae/1 House

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005

Goucher College Archives

South elevation

18 of 32



B20

BA-1484

Pearlstone/Mary Fisher Hall

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005

Goucher College Archives

entry to Pearlstone Student Center

19 of 32



BA-1484

Pearlstone / Mary Fisher Hall

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005

Goucher College Archives

terrace outside cafe; residence hall in
background

20 of 32



B24

BA-1484

Mary Fisher Hall

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005

Goucher College Archives

entrance off residential quad

21 of 32



\$23

BA-1484

Mary Fisher Hall

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005

Goucher College Archives

detail - southeast corner

22 of 32



B13

PA-1484

Mary Fisher Hall
Goucher College
Baltimore County, MD
Elizabeth Parbush

March 2005

Goucher College Archives

view from campus loop road

23 of 32



B16

PA-1484

Mary Fisher Hall

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005

Goucher College Archives

north elevation detail

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B27

PA-1484

Residential Quad

Goucher College

Baltimore County, MD

Elizabeth Bartush

March 2005

Goucher College Archives

l to r: Froelicher Hall, New House, Heubeck Hall

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B 26

BA-1484

Heubeck Hall

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005

Goucher College Archives

Heubeck Hall residential quad entrance

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PA - 1484

Froelicher Hall

Goucher College

Baltimore County, MD

Elizabeth Bartush

March 2005

Goucher College Archives

Gallagher House residential quad
elevation

27 of 32



D18

PA-1484

Froelicher Hall

Goucher College

Baltimore County, MD

Elizabeth Bartush

March 2005

Goucher College Archives

Froelicher courtyard looking toward

Gallagher House

28 of 32



D16

PA - 1484

Froelicher Hall

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005

Goucher College Archives

courtyard looking toward Thormann Center

29 of 32



C8

BA-1484

Froelicher Hall

Goucher College

Baltimore County, MD

Elizabeth Bartush

March 2005

Goucher College Archives

entry from campus loop road

30 of 32



C3

PA-1484

President's House

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005

Goucher College Archives

entry elevations

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C12

BA-1484

Lilian Welsh Gymnasium

Goucher College

Baltimore County, MD

Elizabeth Barbush

March 2005

Goucher College Archives

"West" elevation

32 of 32

Goucher College Campus

Towson, Maryland

Statement of Significance

Prof. Isabelle Gournay, Kelly Quinn, and Prof. Mary Corbin Sies

Graduate Program in Historic Preservation

University of Maryland School of Architecture, Planning, and Preservation

Section 8 (Statement of Significance) for Goucher College

prepared in partial fulfillment for a nomination to the

National Register of Historic Places for Goucher College

Submitted to the Maryland Historical Trust

January 2005.

Goucher College Campus

Towson, Maryland

Statement of Significance

Presently located in Towson, Baltimore County, Goucher College is a small liberal arts college that manifests several salient trends in the history of twentieth century American higher education and campus design. Goucher enjoys a long tradition of academic excellence. Its history as a women's college that moved to coeducation in 1986; its site plan, landscaping, and architecture; and its relationship to Northern Baltimore County and to the State of Maryland in general, all bear the mark of distinctiveness, excellence, and innovation. From 1938, when its new suburban campus plan was selected, to 1966, when Stimson Hall (its last residence hall to date)¹ was completed, Goucher College broke with the tradition of revivalism in American campus design and must be considered one of Maryland's first and foremost Modern Movement resources.

The design of its site plan and construction of its first structures, in the 1940s, was epochal not only for Goucher, but for the entire region. In 1938, invitations for a major design competition, which attracted the attention of both local, popular newspapers and the national art and architectural press, announced the pioneering spirit of the campus leaders. Their bold vision for Goucher's relocation from downtown Baltimore to a rural enclave of more than 400 acres, for a comprehensive plan and a distinctive architectural style, sustained a phase of institution-building that lasted from the mid-1930s to the mid-1960s. Begun under the leadership of President Robertson and continued through President Kraushaar, adherence to the character set forth by the winners of the national competition, Moore and Hutchins, is a testament to the flexibility, excellence, and robustness of their solutions. In 1957, the decision to commission a revised master plan from Hideo Sasaki resulted in the erection of buildings respecting but reinvigorating Goucher's genius loci - in particular the College Center, by Pietro Belluschi and Rogers, Taliaferro & Lamb. Early leadership, innovation, and dedication around the issue of design continued throughout the building campaigns of the 20th century. This commitment was manifest in the work of the Architectural Advisory Board and the Board of Trustees; in the weekly planning committee meetings attended by administrators and faculty; in the careful selection of first rate architects, landscape architects, interior designers, and related building craftspeople; and in the fund-raising efforts of alumnae and administrators who sought much needed capital from individuals, foundations, and the greater Baltimore business community. Goucher College's distinctive physical character results from a culture created and maintained by a small cadre of campus leaders who cared about education and aesthetics.

¹ At this writing, January 2005, a new residence hall is under construction and scheduled to be completed for Fall 2005. It will be built on the site of the current Stimson/Heubeck parking lot. For more information and plans and perspectives, visit www.goucher.edu/construction (accessed January 2005).

Goucher College before 1938

In 1885, the Baltimore Conference of the Methodist Episcopal Church founded the Woman's College of Baltimore; three years later, the first classes were held in what became a campus totaling six acres (plate 1), centered on Charles and 23rd Streets, a little more than a mile north of Mount Vernon Place. Expounding progressive, forward-looking educational principles, this was the first women's college located south of the Mason and Dixon Line to receive accreditation and the second institution of higher learning in Maryland (after The Johns Hopkins University) to receive approval for its Phi Beta Kappa charter in 1905. In 1910, the Woman's College of Baltimore was renamed Goucher College after John Franklin Goucher (1845-1922), its second president (1890-1908) and major benefactor.

There was nothing effeminate about Goucher's main buildings (plate 2); their stone facades, where, as would be the case in the Towson Campus, broad masses dominated by prominent rooftops prevailed over intricate up-to-the-moment detailing, were meant to express permanence and inspire respect. Their historical and aesthetic significance has been recognized by the placement of the Old Goucher College Historic District (18 buildings out of the 23 still standing) on the National Register of Historic Places in 1978. This distinction certainly strengthens the case for a similar placement of the Towson campus. First Methodist Episcopal Church (presently Lovely Lane United Methodist Church, 1883-1888), with its extraordinarily simple and powerful tapered corner tower; Bennett Hall (1889); the President's House (1892); and Catherine Hooper Hall (1893) were the work of no less an architect than Stanford White, whose firm, McKim, Mead and White, was on the verge of becoming America's most prestigious architectural office. As stated by Leland Roth in his authoritative monograph, the fact that White and his partners selected such a severe character was an indication that they considered women's education a "serious matter," a feeling certainly shared by Moore and Hutchins.² The college also prided itself in investing in state-of-the-art equipment, such as the Zander exercise machines that it imported from Sweden and made Bennett Hall, when it first opened, "the finest gymnasium for women in the world."³

However, by 1920, Goucher's downtown campus had become too small for its 600 students; the administration and faculty also maintained that the encroachment of urban life, in the form of adjacent residential and commercial properties, started having a deleterious effect on college life. With the exception of the Peabody Institute, Baltimore's most prestigious institutions were moving from their original downtown locations to greener and larger precincts further North: Johns Hopkins, next to Homewood, in 1916; Loyola College, next to Evergreen in 1922; and St. Mary's Seminary to Roland Park in 1929.

William Westley Guth, who had become Goucher's President in 1913, considered northbound parcels of land in Guilford, Timonium, Greenspring Valley, Reisterstown, Laurel, and Lutherville. In 1921, with little to no consultation with the Board of Trustees, he acquired 421 acres of rural land in Towson for about \$150,000.⁴ It was located at the southern end of the intersection of York Road, an old highway linking Baltimore to

² Leland Roth, *McKim, Mead and White Architects* (New York, 1983), 103.

³ Frederick O. Musser, *The History of Goucher College, 1930-1985* (Baltimore, 1990), 24.

⁴ *Towson Campus File Purchase of the Towson Site April 1921-August 1921*. College Archives, Julia Rogers Library, Goucher College.

Harrisburg, and Joppa Road, an east-west connector. Approximately eight miles separated the existing campus from this "truly enormous tract of land" for a college the size of Goucher.⁵ An announcement dated May 25, 1921 included a list of previous owners of the plots of land from whom the College purchased pieces and an inventory of the existing buildings on the site:

Number and character of buildings acquired: Old Bosley Hotel; Store and stable of Weis; Dwelling of Tagg; Undertaking establishment of the Burns; Paint and wagon shop of Hilgartner; Stables and outbuildings of the Bosley Hotel property; Garage and other shops on the McIntosh property.

Disposition to be made of the buildings acquired: The hotel will be improved and used as a college inn. All the other buildings will be razed and the property developed. The old Epsom Chapel will be preserved as a historic memorial.⁶

The site featured corn fields and meadows to the south, a small stream and a pond and "wooded areas consisting of fine, dry oak stands, dense woodlands of beech, tulip poplars, hickory, gums and white ash fringed by dogwood, sassafras, and sumac, and clumps of the unquenchable but decorative black locust."⁷

Towson was the seat of Baltimore County, and the entrance to the new college site was located half a mile east of the courthouse. Since 1915, the town also hosted the State Normal School (renamed Maryland State Teachers College at Towson in 1935 and presently known as Towson University), whose impressive main building was in the Tudor style. Dr. Guth may have liked the fact that Towson had little to offer in terms of entertainment and shopping. He was most certainly attracted by the patrician aura of the beautiful countryside just north of Baltimore. Immediately north of the site he had purchased stood the grand Hampton Hall, built by Charles Ridgely in the 1780s and owned by his descendants until 1948. A booklet published for the dedication of Mary Fisher Hall in 1942 proudly mentioned that "the Goucher property was attached [to Hampton] until the owner of Hampton gave it to a daughter, who named her house Epsom Manor." Excavation for Julia Rogers Library would lead to the discovery of the foundations of this manor, which had been demolished by fire in the early 20th century, and of "other artifacts, including a cannon dating to the War of 1812."⁸

The announcement for the site purchase indicated that plans would be prepared for "a quadrangular group of academic buildings consisting of classrooms, laboratories, libraries, chapel, gymnasium, student activities building, a larger swimming pool, from six to eight dormitories, power house, and various other buildings of lesser note." President Guth approached Bertram Grosvenor Goodhue but the latter died in 1924. In 1926, he commissioned Woldemar Ritter, a Boston architect, to draw an aerial perspective (plate 3)

⁵ Otto Kraushaar, quoted in Musser, 68

⁶ *Towson Campus File Purchase of the Towson Site April 1921-August 1921* College Archives, Julia Rogers Library, Goucher College.

⁷ Otto F. Kraushaar, "The Landscape Teaches, Too," 39

⁸ Announcement dated May 25, 1921 *Towson Campus File Purchase of the Towson Site April 1921-August 1921*, College Archives, Julia Rogers Library, Goucher College. James D. Kornwolf, *Modernism in American, 1937-1941*, 78 describes the Goucher property as a working plantation owned by the Chew family since the eighteenth century.

of his ideal campus.⁹ This same year, President Guth, who had been an efficient fundraiser and administrator, became "critically ill"; his "apparently undetermined disease ... reduced his natural immunity and altered his personality." Until his death in 1929, "administrative and academic business at the College came essentially to a halt."¹⁰

Dr. David Allan Robertson (1881-1961) became Goucher's new president in 1930. He was a Chicago native and his studies and early academic career - as an English professor, then as Dean of the College of Arts, Literature, and Science from 1919 to 1923 - were spent at the progressive University of Chicago. From 1924 to 1930, he was director of the American Council on Education, based in the nation's capital. While at Goucher, Robertson served as president of the Middle States Association of Colleges and Secondary Schools and as vice-president of the Association of American Colleges. His predecessor, who was rather brash and autocratic, had alienated alumnae, who overwhelmingly favored Goucher's move to Towson and wanted to help (financially and otherwise) achieve this goal. Robertson did his best to mend their ruffled feelings. More importantly, he brought a progressive new spirit to Goucher.¹¹ He spoke of the need for "centralized control with decentralized responsibility," and created numerous boards that empowered the various arms of the college's personnel. He underlined the value of "a clear, convincing educational program."¹² Goucher reorganized her faculty and administration, restructured her curriculum by the mid-1930s, incorporating principles from both the general and progressive education movements of the period.¹³ President Robertson also made sure that Jewish students felt welcome and, in 1932, he began offering continuing education courses - Friday evening classes for "women in industry."¹⁴

Good will and high ideals were not enough to avoid setbacks caused by the Depression. Enrollment at Goucher declined after 1930 and faculty and administrative salaries had to be cut. By 1937, the financial situation had improved a little and the desire to celebrate the 50th anniversary of Goucher's opening to students provided an incentive for ambitious, forward-looking projects. The need for updated facilities and additional space, both built and open, was blatant and could not be adequately met in the existing campus. The old campus looked "shabby" in comparison with other women's colleges of the same academic stature.¹⁵ Until 1933, when lower enrollment changed this situation, dormitory space was too limited to host students whose families lived in Baltimore. An audience of 1,200 could squeeze "rather uncomfortably" in the auditorium in Catherine Hooper Hall, but the stage was too small to "accommodate any substantial performing group."¹⁶ As evidenced by period photographs, the Goucher community enjoyed and cultivated rituals taking place out of doors, such as garden parties, May Day celebrations (which began taking place in Towson in 1935), and the daisy chain.¹⁷ One photograph shows students

⁹ Illustrated in Musser, 30.

¹⁰ Musser, 5.

¹¹ See Musser, 4. "Dr. Robertson Will Retire as Goucher Head," *Washington Post*, October 18, 1946, p.9.

¹² Musser, 6.

¹³ Musser, ix - xvi.

¹⁴ Musser 20

¹⁵ Kraushaar, quoted in Musser, 141.

¹⁶ Ibid.

¹⁷ See Musser 7, 10, 11, 17, 21, 22 and 23. From 1892 to 1921 (except for 1914-19), President Goucher and his wife invited on June 4 all students and faculty to their country estate in Pikesville

playing hockey dangerously close to the old college buildings.¹⁸ The downtown location seemed antagonistic to Goucher's growing emphasis on outdoor exercise. In the late 1930s, freshmen were "advised to take a one-term course in body-mechanics and another in fundamentals of dancing, both of which are desirable for building muscular efficiency and balance and bodily poise."¹⁹ Older students were expected to perform a physical education elective as best they could, and horseback riding was a popular option. A horseman's paradise, Baltimore County's Dulaney Valley was therefore an appropriate site for the new Goucher.

President Robertson had a clear vision for "Greater Goucher": he wanted to raise funds for an "architect's plan for buildings and grounds" and for residence halls.²⁰ His strategy relied on both internal collegiality and external expertise. One of his early victories was convincing Goucher trustees to hire professional fundraisers. But his most successful and enduring legacy related to the planning and design process. In 1936, Robertson sought advice from the Baltimore Chapter of the American Institute of Architects (Baltimore-AIA), which recommended the creation of an advisory board of architects. The following year, this board was officially constituted. It included three men of high professional standing, all progressive thinkers if not devout modernists. These were Richmond Harold Shreve (1877-1946) of New York City, whose firm, Shreve, Lamb and Harmon had designed the Empire State Building (his forte was promotion and administration and he also served as in-house architect for Oberlin College) and two Baltimore practitioners: Edward L. Palmer, Jr., who acted as Board Chairman, and James Edmunds, Jr.²¹

The considerable legacy of both Palmer and Edmunds extends far beyond their advisory functions at Goucher. Edward Livingston Palmer (Baltimore 1877 - Baltimore 1952) graduated from Johns Hopkins in 1899 and received a B.Arch degree from the University of Pennsylvania in 1903. His work at Roland Park and in two World War I housing developments for the Bethlehem Steel Company in Dundalk makes him a significant pioneer in residential and retail site planning: "Under his guidance, the Roland Park Company was one of the first in the United States to employ competent landscape architects and engineers for site development, to require standards of excellence in design, to impose restrictions in land use and make adequate provisions for maintenance of streets, plantings and parks after completion of the initial development."²² As early as 1905, Palmer used poured concrete to build attached houses on Baltimore's University Parkway.²³ Known for its revivalist homes, designed for the city's financial and cultural elite in Guilford and Homeland, the firm was renamed Palmer, Willis and Lamdin in 1925 and Palmer and Lamdin in 1929. For twenty years, Palmer served on his alma mater's Homewood Building Committee, "coordinating the work of the architects for the various Hopkins buildings with the expanding educational program and the changing ideas of successive administrations." Modernizing the municipal hospital system was another major achievement. In the late 1920s, Palmer "undertook a survey of conditions and physical facilities at the old Bay View Asylum;" the comprehensive

¹⁸ Reproduced in Musser, 36

¹⁹ "Goucher Girls Maintain 'Horse Country' Tradition, *New York Times* (January 15, 1939), D 8.

²⁰ Musser, 23. Other priorities were to improve the existing library and laboratories.

²¹ "Architectural Competition - Announcements, Synopsis, Program," Julia Rogers Library Goucher College. "Architect Sought by Goucher Group," *Washington Post* (April 3, 1938), R6, and "Goucher College Offers Prize for Campus Designs," *Christian Science Monitor* (June 24, 1938), p. 4.

²² Obituary, undated newspaper clipping, Maryland Historical Trust.

²³ See Dorsey, John, and Dilts, James D, *A Guide to Baltimore Architecture* (Centerville, 1997), 364.

report he prepared let to the asylum's transformation into "a modern and free medical center for the people of Baltimore, the City Hospitals."²⁴ In the revamped complex, Palmer and Lamdin's 1932 design for the Nurse's Home and Gateway exhibited "a fresh, non-traditional aesthetic."²⁵ With the exception of municipal health facilities, work dried up in the early 1930s and Palmer "conceived the idea of bringing four younger men into the office, as associates, on a share of profit basis."²⁶ In particular he recruited Charles Nes (1907-1989), who soon became one of Baltimore's most precocious and prolific exponents of Modernism. Nes designed a radically simple exterior for the city hospitals' Tuberculosis Building (renamed Francis Scott Key Medical Center, presently part of the Johns Hopkins hospital complex) and, in 1938, a new office building for Palmer and Lamdin, at 1020 St. Paul Street, which featured an austere white façade with clean horizontal lines, industrial windows, a slight second story overhang, and curved walls flanking the entry. In 1945, as the young associates returned from army duty, the firm was renamed Palmer, Fisher, Williams and Nes. As Fisher, Nes, Campbell (& Associates, 1954-58; & Partners, 1958-72), it became an architectural powerhouse in Maryland.

James Richard Edmunds, Jr. (1890-1953) was also a Baltimore native. Upon receiving his undergraduate degree from the University of Pennsylvania in 1912, he interned with Wyatt and Nolting. He spent two years in Canton, China, where he designed buildings for the American Christian University (presided over at the time by his brother, Charles K. Edmunds, a future Provost at Johns Hopkins University). In 1920, Edmunds began working for another prominent Baltimore architect, Joseph Evans Sperry, whose practice dated back to 1877. Three years later, the firm was renamed Sperry, Crisp & Edmunds, and became Crisp & Edmunds in 1930, when Sperry passed away. Its forte was retail and hospital work. In the first field, Edmunds' most striking and advanced designs were for the downtown emporium (1931) and Towson branch of Hutzler Brothers.²⁷ The firm's University of Maryland Hospital was published in *Architectural Record* in July 1937. From 1923 to 1928, Edmunds served as Baltimore correspondent for the Beaux-Arts Institute of Design. Edmunds' role in fostering urban renewal in Baltimore was significant. In 1937, he became the first chairman of the Housing Authority of the City of Baltimore, a position he held for four years. From 1946 to 1953, he chaired the city's Lexington Market Authority. He was Consultant to the National Institute of Health, the Surgeon General, U.S. Public Health Service, and U.S. Engineer's Office of the Veterans Hospital Program. In 1945, he was elected national AIA president. He also served as President of the Baltimore Building Congress and as Director of the Fidelity Trust Company.²⁸

In addition to appointing an Advisory Board of Architects, President Robertson constituted, in 1937, a Faculty Planning Committee that would oversee the development of Goucher's educational program as expressed in architecture.²⁹ This committee was chaired for nearly three decades by Dr. Clinton Ivan Winslow, who taught political science at Goucher from 1923 to 1965 and whose wife, Ola, was also on the faculty. Professor Winslow remained active in Goucher and higher education affairs until the early 1970s.

²⁴ Obituary, undated newspaper clipping, Maryland Historical Trust.

²⁵ Alexander Cochran in Dorsey and Dilts, 1973, xlvii.

²⁶ *The Architectural Firm of Edward L. Palmer, Jr. and its successors 1907-1982*, typed document compiled by L. McLane Fisher, FAIA, Charles M. Nes, Jr., FAIA and Carson M. Cornbrooks, AIA. December 15, 1982

²⁷ Dorsey and Dilts, 1997, 167

²⁸ *Baltimore Evening Sun* (February 5, 1953), "unobstructive energy and civic consciousness."

²⁹ Musser, 24.

Eleanor Patterson Spencer, professor of fine arts from 1930 to 1962, was also a long-term and very committed member.³⁰

Among the Trustees, Emory H. Niles served as chair of the subcommittee for new buildings in the 1940s and 1950s. His house, designed by local architect John Scarff and completed in 1938, was one of the first Baltimore residences to adopt a flat roof.³¹ Niles became a strong supporter of the Goucher College Campus Design Competition winners, Moore and Hutchins.

The Baltimore AIA had argued that a competition for a new campus design be organized, adhering, of course, to the rules set forth by the national AIA. Having reviewed the wish lists of faculty, alumnae, and present students, Palmer, Edmunds, and Shreve wrote the competition program and helped prepare a press announcement, which appeared in major architectural journals. Undoubtedly, the results of the competition matched the aspirations of the educated laypersons who formed the Goucher community. A few months after winning designs were made public, Eleanor Spencer published in the progressive (but far from avant-garde) *Magazine of Art* an article entitled "A College Builds a College," in which she made clear that the faculty placed more emphasis on programmatic requirements than on stylistic dictates. The archives of the college kept records of short reports which, in 1937, Goucher's planning committee requested from each department. In one, the chair of the Classics department noted that "conferences with students could be conducted more efficiently if every member of the faculty had an individual office" and that the room hosting the late afternoon meetings of departmental clubs should have a western or southern exposure; she also wrote, quite prophetically, that "good lighting is even more important than convenience of arrangement."³²

The 1938 competition

Before World War II, Maryland's major contributions to the acclimation of Modernism in North America were the new town of Greenbelt, a federally funded suburban community in Prince George's County, and the Goucher College competition. This competition is among the four analyzed by James D. Kornwolf in *Modernism in America, 1937-1941*, a well-researched exhibition catalogue published in 1985. The three others were for Wheaton College's Art Center, near Boston, sponsored by the Museum of Modern Art in New York City and *Architectural Forum* (Walter Gropius and Marcel Breuer won second prize for it, while the winners were Richard Bennett and Caleb Hornbostel), for the College of William and Mary in Williamsburg, Virginia, and the Smithsonian Institution building on the National Mall, for which Eliel and Eero Saarinen won first prize. The program of the Goucher competition stated that the plan needed to reflect the college's progressive principles in education and to "preserve the natural loveliness of the landscape," and that "emphasis should be upon the informal rather than the institutional or monumental."³³ Drawings required from entrants were a site plan; a development plan and two elevations for the academic group (comprising one or two buildings for Humanities and Social Studies, the same for Physical and Biological Sciences, library, an administration

³⁰ The Faculty Planning Committee included the physical plant manager and, starting in the 1950s, an alumna as *ad hoc* member.

³¹ Illustrated in Dorsey and Dilts (1981), 250.

³² Alice F. Braunlich to Carlton Winslow, April 30, 1937 (Goucher Archives)

³³ *Pencil Points* (December 1938), 737.

building, a chapel, a large auditorium with a theater stage, and a music school); detailed plans, two elevations, and one section for the library; as well as written explanations.³⁴ Goucher promised that the winners would establish a full-fledged master plan and erect "one principal building."³⁵

The competition presented residents of Baltimore and its region with a rare opportunity to discuss architectural modernism on a practical (and cautious) basis. On October 1, 1938, the *Baltimore Sun* declared, "Not since the competition for the War Memorial has any local architectural project aroused such interest." The *Baltimore News Post* noted:

Goucher has always aspired to be a college with a serious purpose, and Goucher girls, without patterning themselves on the old "blue stocking" model, have never been conspicuously frivolous.

It may be confidently predicted, therefore, that the style of its future buildings will not be "the very newest thing in college buildings," except as to their equipment.

When "newest styles" in buildings pass out they become perfectly awful.

No less than 150 architects responded to the competition call, and of this group, 50 prominent firms were asked by Palmer, Shreve, and Edmunds to submit designs. In August 1938, *Architectural Forum* listed their names. Nine Baltimore offices had been retained. Among them were Buckler & Fenhagen; Edward Hughes Glidden, Jr.; Taylor and Fisher; Lucius R. White (with C. Dana Loomis); Wrenn, Lewis and Jenks; and Wyatt and Nolting, the designers of the very advanced, factory-like, Patterson Park High School.³⁶ Six firms practiced in Boston, including campus specialists Cram and Ferguson and Perry, Shaw, and Hepburn, the restorers of Williamsburg. From Massachusetts, Cambridge-based Walter Gropius and Marcel Breuer also made the cut. The large New York contingent included "establishment" designers such as McKim, Mead & White; Aymar Embury II; Frederick C. Hiron; Electus D. Litchfield; William and Geoffrey Platt, and James Gamble Rogers. The Swiss-born Modernist William Lescaze and Harrison and Foulhoux, who had become famous for their work on Rockefeller Center, were also retained. In addition to Paul Philippe Cret, who had worked at the University of Texas in Austin, competitors from Philadelphia included Harry Sternfeld; William Pope Barney, who had assisted Oscar Stonorov and Alfred Kastner in the design of America's first truly modernist housing project, the Carl Mackley Homes; and George Howe, Lescaze's former associate. Richard J. Neutra was the only West Coast designer on board.

To serve in the jury, Palmer, Shreve and Edmunds selected Everett V. Meeks, dean of the School of Fine Arts at Yale University, as chairman; Gilmore D. Clarke, a landscape architect who also chaired the United States Commission of Fine Arts from 1937 to 1950; and architect John A. Holabird, whose well-respected Chicago firm had moved away from Beaux-Arts eclecticism and Art déco to produce advanced, if not avant-garde, designs. President Robertson and Professor Winslow completed the roster of jurors, who had to consider thirty-five anonymous submissions. The Gropius/Breuer team was among the

³⁴ Spencer, 70

³⁵ *Pencil Points* (December 1938), 737.

³⁶ *Architectural Record* (September 1935), 196-201.

selected firms that declined to submit an entry, as they sensed that members of the jury would not be receptive to radical Bauhaus ideas. Awards went to projects expounding widely divergent stylistic options. The father and son team of Eliel and Eero Saarinen (plate 7 - bottom) won second place (and was awarded \$2,000) for their quiet and elegant modern design. Frederick G. Frost produced an extremely formal Art deco approach in his third place entry (\$1,500). The fourth prize went to Jon A. Thompson and Gerald A. Holmes of Thompson, Holmes, and Converse, Inc., for a plan that was indebted to a Colonial Revival design.

Moore and Hutchins were awarded first place by unanimous vote (\$2,500); the choice was also endorsed by the faculty. The winning design (plate 4) won on the strength of a brilliantly composed, natural, and flexible master plan. The plan took seriously the competition's directive of informality. The academic group, which preserved in its center a grove of mature trees, was placed on the high knoll, and the residence halls "along a walk which follows a ridge to the southeast." Originating southward at the auditorium, which served as a gateway to the campus, a curvilinear planted mall met this spine at a right angle; it ended with the chapel, placed between the academic and residential groups.³⁷ Towards the northeast, the recreational group was not so precisely delineated. Additionally Moore and Hutchins had peppered the northwestern section of the site, above the library, with houses for the faculty and a large home for the President. Emphasis was given to pedestrian traffic and indications for parking lots were rather vague.

The winning scheme was much less rigid than either more modern or traditional submissions and could be easily implemented in several construction campaigns. With buildings designed to fit the contours of the site, low and overhanging roofs, and unadorned fieldstone walls, it exhibited a successful alliance between nature and architecture. Moore and Hutchins believed that the "most natural plan which can be devised is most appropriate to the traditions of Goucher College, to its progressive aims, and to the spirit of normal modern living which it endeavors to foster in its students."³⁸ They suggested "local rubble stone ... with cornices and simple trim of wood, or occasional cut stone, as on the library tower. Walls could be painted with watercolor paint and the roofs would be of slate. If utmost economy were dictated, brick might be substituted for the local stone without materially altering the design."³⁹ According to *Pencil Points*, the architects were "careful to avoid extravagant materials, excessive heights or spans, or more than minimum grading, since the buildings were designed to fit the contours."⁴⁰

Reviewing the entries in November 1938, the faculty planning committee praised the flexibility of the winning scheme and its deference to natural assets. But it was not blind to possible planning problems. They deemed the position of the entrance road dangerous and "expensive to build and maintain," criticized the failure to distinguish between pedestrian and vehicular roadways, and wondered if the observatory was in the best

³⁷ *The New Goucher*, (pamphlet), Goucher College Archives, no page.

³⁸ "Analysis submitted by Messrs. Moore & Hutchins: Development plan for Goucher College, Towson, Maryland, 1 October 1938" quoted in Kornwolf, 75

³⁹ "Goucher College Competition," *Pencil Points*, 19 (April 1938), 72.

⁴⁰ *Ibid.*

location. The open plan raised security concerns for the residence halls and the committee suggested the placement of six iron fences between their walls to control access.⁴¹

The entire competition process proved to be an excellent public relations operation for Goucher. The *New York Times* noted that "Goucher College will open the celebration of its fiftieth anniversary Oct. 14 with a convocation of trustees, alumna, faculty, students and friends at which the name of a winner of a contest to select an architect to have charge of the new campus will be announced."⁴² The three-day celebration included an "alumnae picnic party on the Towson property." In December 1938, the prestigious Architectural League of New York exhibited some of the entries; local alumnae, brimming with pride, held a tea and reception to celebrate the event.⁴³ The exhibit traveled to Boston's Architectural Club in January 1939 and then back to New York where it was displayed at Columbia University.⁴⁴ Another venue was the Baltimore Museum of Art.⁴⁵

Moore and Hutchins

Goucher's open and fair competition, symptomatic of the spirit prevailing in this institution, was a blessing for the Moore and Hutchins office, formed only a few months earlier. The two partners had excellent pedigrees, but were virtual unknowns. John Crosby Brown Moore was born in Providence in 1897. He graduated from Harvard University in 1918; in 1927, he received his *diplôme* from the Paris Ecole des Beaux Arts where he studied under Emmanuel Pontremoli, a progressive teacher. He had worked in the New York office of Delano and Aldrich in 1921 and 1927-28 and established his own firm in 1929. According to the *Baltimore Sun*, "with several associates, [Moore] designed the exhibit house for the Chicago Century of Progress exhibition, and the shelter exhibit for the New York World's Fair."⁴⁶ Moore served as a part-time critic in advanced design at Columbia University. Robert Senger Hutchins was born in Oakland, California in 1907. He graduated from the University of California at Berkeley in 1928 and received both Bachelor's and Master's degrees in Architecture, in 1929 and 1930 respectively, from the University of Pennsylvania. Hutchins, like Moore, worked in the Delano and Aldrich firm, from 1930 to 1932. He also served as a design critic at Cooper Union from 1931 to 1937.

Moore and Hutchins's contribution to East Coast Modernism deserves to be reevaluated. Fortunately for us, they commissioned images of some of their completed works from the Gottscho-Schleisner photographic firm, whose collection is preserved at the Library of Congress. A series of photographs depicts medium-size single-family homes erected in the late 1930s not far from New York City, which reinterpret in a fresh, youthful, powerful, and elegant manner, ideas promoted by Frank Lloyd Wright and West Coast regionalists. In Pound Ridge, John C. B. Moore's own abode and the Bertram F. Willcox

⁴¹ "Report of the Faculty Planning Committee on the Goucher College Competition," Typewritten document, dated November 15, 1938, Goucher College Archives.

⁴² "Goucher to Mark 50th Anniversary," *New York Times* (August 21, 1938), 38. See Musser 32 for the October 14-16 events commemorating the anniversary.

⁴³ *New York Times* (December 11, 1938), 2-26

⁴⁴ James Kornwolf, *Modernism in America*, p. 75.

⁴⁵ On how other college administrators looked to Goucher for example and guidance, see "Hollins Prepares for Big Expansion," *New York Times* (September 14, 1941), D8.

⁴⁶ "New Goucher in the Making," *Sun* (October 15, 1938). (no page, vertical files, Maryland Room, Enoch Pratt Library)

residence were cabin-like weekend retreats, snugly fitted into their rugged wooded lots.⁴⁷ Slightly more formal, located on flat Long Island fields, were houses for Alvin Devereux in Huntington (1939) and Arthur W. Rossiter at Islip which, in 1939, won second prize in a national competition sponsored by the well distributed shelter magazine *House Beautiful*.⁴⁸ These residential commissions helped Moore and Hutchins get a good grasp of exposed carpentry, built-in cabinetry, and interior finishes, which proved useful for their future work at Goucher.

After World War II, Moore and Hutchins received many public commissions in the New York region, such as the Reinebeck Central School, the Roaring Brook Elementary School in Chappaqua, and the new service buildings at Welfare Island.⁴⁹ They employed fieldstone for the New Canaan Public Library (1953). In Long Island, brick was used for the East Hills (1952) and Highland (1953) Schools in Roslyn, and the large, Dudok-inspired Village Hall and Fire Station (1954) in Garden City. Undoubtedly impressed by their work at Goucher (which totaled ten buildings), institutions of higher learning approached Moore and Hutchins, who drew plans for an engineering school campus in Peru and worked at St. Lawrence (1959-1969), Princeton (Music Building, 1959), and Columbia (Graduate School, 1964) Universities.⁵⁰ They also won two master plan competitions for the campuses of S.U.N.Y. Binghamton (1958) and Staten Island Community College (1967). John C. B. Moore authored the chapter on Colleges and Universities in Talbot Hamlin's massive encyclopedia, *Forms and Functions of Twentieth Century Architecture* (1952), using no less than six illustrations of his firm's work at Goucher. Moore and Hutchins also prepared plans for the U.S Consulate and Office Building in Dakar and for American military cemeteries in Carthage and Tunis.

The 1938 design and modernism in the United States

In his authoritative history of campus design in the United States, architectural Historian Paul Turner analyzes and illustrates Moore and Hutchins' winning plan, as a "departure from campus planning-tradition," along with master plans by Frank Lloyd Wright for Florida Southern College (1938) and by the Gropius-Breuer team for Black Mountain College in North Carolina. All three designs challenged "the notion of a master plan that predetermined the position and forms of buildings."⁵¹ Turner focuses on Goucher's planning, as opposed to stylistic, significance and legacy. Both aspects require scrutiny, as reflections of ideals of modernity (the ideological dimension of the break from historicism and tradition) and of modernism (a cultural and self-referential construct that applies to a creative process). Indeed, analyzing Moore and Hutchins' work at Goucher helps us revise and expand the historiography of the Modern Movement in North America.

⁴⁷ The delightful Moore house was published in *House Beautiful* (July-August 1941), 21.

⁴⁸ "House in Huntington, Long Island, N.Y.," *Architectural Forum* (May 1940), 334-335; "House in Islip, Long Island," *Architectural Forum* (April 1940), 236-237.

⁴⁹ Service building, *Progressive Architecture* (July 1953), 114-116; 'Rhinebeck Central School, New York,' *Architectural Record*, (June 1945) 75-77.

⁵⁰ "National School of Engineers for Peru," *Architectural Record* (July 1944), 84-86. The Columbia University building was attacked by architecture students as "mock monumental, eclectic, mannerist and awkward"; see "Columbia design under student fire," *Architectural Forum* (June 1962), 11.

⁵¹ Paul Venable Turner, *Campus: An American Planning Tradition*. (Cambridge, 1984), 251-2.

Goucher's planning and styling defy strict categorization; they encapsulate a dialectic between conservative and progressive ideals that characterized life and studies at Goucher in the 1930s. Tensions between tradition and innovation proved constructive, as they were addressed in a climate of tolerance, respect for others' opinions, and cooperation.⁵² The new plan and architectural character established enough visual ties with the old campus to express desirable institutional and philosophical continuity and to appeal to alumnae. For instance, Moore and Hutchins' planned campanile (unbuilt), which relieved the horizontality of the academic group, called to mind the steeple of First Methodist Episcopal Church.

In their master plan, Moore and Hutchins rejected both systematic axiality and pyramidal hierarchy, which many Beaux-Arts trained architects advocated, and the use of isolated and self-referential platonic forms, which many International Style architects favored. Among indices of modernity in their work, we must mention designing and grouping buildings to create an ensemble instead of thinking in terms of discrete entities, each screaming for attention; adopting open-ended planning, as opposed to a system of closed malls or quadrangles; and devising a scheme that could tolerate functional and physical alterations or change (additive or subtractive) without losing its character.⁵³ Plans - adopting straight or angled, perfect or modified, L, U, E or H shapes - which in the past had manifested power and control (on the part of a monarch, in the case of a palace, or of an institution, in the case of hospitals and prisons) were made less symmetrical and authoritarian, although they still conveyed a sense of collective discipline. Respect for existing topography and vegetation, which cut costs by minimizing grading, forecast the anti-bulldozer approach that many community builders favored for the post-World War II Maryland suburbs.

With regard to stylistic choices, psychological factors cannot be discounted. For Goucher, selecting an unconventional style, with no equivalent among colleges and universities in the Mid-Atlantic region, provided a means to strengthen its identity, market its image, and express its esprit de corps. Its new buildings marked an extraordinary departure from both Collegiate Gothic and the Georgian Revival, selected by Johns Hopkins and the University of Maryland at College Park for its association with Maryland's genteel past. Noticing that Goucher's "moderate, non-innovative style has excluded it from general architectural histories,"⁵⁴ Kornwolf points to possible sources of inspiration. He establishes connections with Frank Lloyd Wright's Prairie houses: for him, "the low-slung hipped roofs, the emphasis upon natural materials, especially the randomly laid stone, the massing, the continuous fenestration and the interpenetration of indoor-outdoor elements" recall Wright's Taliesin East (1911). Kornwolf also links the angled wings of the residential halls with the late Baroque work of Italian court architect Filippo Juvarra.⁵⁵ Exteriors also relate to ideas promoted by the Arts and Crafts movement and expanded upon by Eliel Saarinen in the 1920s and 1930s: instead of added ornamentation, visual interest can derive from the play of masses, textures, and unconventional fenestration.

⁵² This tension was also evidenced in the politics of the faculty: a majority voted republican, but some professors were also ardent Socialists. See Musser, 27.

⁵³ The same attitudes informed the design of Rockefeller Center in the early 1930s, where all buildings had the same stone veneer and where open landscaped spaces took visual primacy over office buildings.

⁵⁴ Kornwolf, *Modernism in America*, 76

⁵⁵ Kornwolf, 75. Indeed Goucher's long and thin angled wings are not without recalling those (albeit much more symmetrical) of Juvarra's extravagant Stupinigi lodge (1729-33) near Turin.

The extensive use of irregular fieldstone pertains to both tradition and innovation and has many historical roots.⁵⁶ It obviously related to the rural vernacular. Stressing the "charm" of Mary Fisher Hall, the *Baltimore Sun* described its architecture as "an adaptation of Maryland Colonial." It added that walls were "laid in the irregular fashion characteristic of Friends' meeting houses built in this area about 1800 and its lines give it a homey air."⁵⁷ Additionally some houses in Roland Park, Guilford, or Homeland, the kind in which many Goucher students would have been raised, used stone veneer as a mark of discreet affluence and social distinction. Walls in rough stone were also used by modernist designers as they started reacting against the dematerialized Machine Aesthetic of the 1920s. Le Corbusier used them in his Swiss Pavilion at the Paris Cité Universitaire (1930-32), as did Walter Gropius and Marcel Breuer when they moved to America. In his Goucher entry, William Lescaze also indicated fieldstone walls for the library.⁵⁸

Moore and Hutchins' planning and architecture reflect specifically American conceptions of modernism in the 1930s, which emphasized regional and vernacular characteristics and communion with nature. They embodied an ideal of "situated modernism" that would come to be Maryland's favorite expression after World War II.⁵⁹ Architectural historian Gwendolyn Wright also maintains that modernism succeeded in the United States because it was nurtured by an active collaboration between architects and clients.⁶⁰ Such teamwork dislodges the myth of individual genius and is exemplified by the synergy between Moore and Hutchins and Goucher trustees, administrators, and faculty.⁶¹ In his career, John C. B. Moore proudly developed a habit of working closely with groups of lay people in order to understand fully the underlying philosophy and type of education to be offered at a school.⁶²

In 1939-40, Moore and Hutchins refined their plan (plate 5), with no fundamental change. They also produced attractive bird's eye views published in 1939 in a fundraising brochure, *A Vital Move for Goucher College*.⁶³ The projected library (plate 7) was particularly alluring, both in plan and elevation with its beveled tower and ribbon windows below the eaves. It achieved an exceptional degree of design sophistication, especially in the balance between masses and voids.⁶⁴

Mary Fisher Hall

Goucher's move to Towson was gradual, because construction funds were limited. The college began selling its downtown properties, hall by hall, in the mid-1950s; construction commenced in 1942, was slowed during the war, and resumed in the late

⁵⁶ Kornwolf, 69.

⁵⁷ *Baltimore Sun* (October 11, 1942). The reference to Quaker meeting houses can also be found in *The New Goucher*

⁵⁸ The Lescaze entry is reproduced in Kornwolf, 119.

⁵⁹ Sarah Williams Goldhagen, "Coda: Reconceptualizing the Modern," in Goldhagen and Legault, *Anxious Modernisms: Experimentation in Postwar Architectural Culture* (Montreal and Cambridge, MA, 2000), 306.

⁶⁰ Gwendolyn Wright, "Inventions and Interventions: American Urban Design in the Twentieth Century" from R. Ferguson, ed., *Urban Revisions* (Cambridge, 1994).

⁶¹ Wright, page 28.

⁶² "Laymen's Ideas Found Helpful in School and Hospital Design," *New York Times* (July 19, 1959), R1.

⁶³ Kornwolf, 80.

⁶⁴ A simply but beautifully rendered ink wash elevation reflecting this initial parti is presently on display in one of the second-story offices of the library.

1940s.⁶⁵ Priority was given to the residential group, as the existing library and laboratories remained adequate. In February 1940, although fundraising for the building was slower than expected, Moore and Hutchins were awarded a contract to design Residence Hall No. 1, named after John Franklin Goucher's wife, Mary Cecila Fisher (1850-1902) who, although not college educated herself, had played an important role in promoting the college. The hall was in the same location as in the 1938 plan and adopted the same configuration. Ground was broken in February 1942, concomitant with a site survey by Baltimore's H. Clay Primrose, who stayed in charge of landscape work until 1948. Construction and landscaping costs had to be reduced from over \$ 540,000 to \$404,000⁶⁶; for instance, red shingle tiles (manufactured by the Acme Tile Company) replaced slate for the roofs. In September 1942, 180 students moved in, although interior work was far from complete. They attended an early morning class in Towson, then moved to the old campus for additional instruction. Passenger buses were purchased, and the college also bought four station wagons providing free rides to Towson, where public buses ran to downtown Baltimore. Wartime gas restrictions limited the students' mobility, and the hall fulfilled many functions other than purely residential; it had a dietitian's suite, an infirmary including a doctor's office and a nurse's suite, a post office, a store, a guest suite, and its own heating plant.

Containing 1,077,423 cubic feet, Mary Fisher Hall was a truly impressive achievement. A commemorative booklet prepared for the opening mentioned that "(f)rom one corner of North House to the remote corner of South House, there is a distance of 425 feet in a direct line. Three and a half laps around the Hall make a mile." The booklet also explained how the new residence hall was "a laboratory in which to learn to live with others":

The Goucher educational program is related to the life and activities of American women of today and tomorrow – maintenance of physical and mental health, ability to comprehend and communicate ideas, understanding of scientific method in theory and application, understanding the heritage of the past in its relation to the present, establishment of satisfying relations with individuals and groups, utilization of resources with economic and aesthetic satisfaction, enjoyment of literature, and the other arts, appreciation of religious and philosophical values.⁶⁷

Mary Fisher Hall (plates 10-14) gave the new Goucher its brand image, realizing in full the vision of its architects and clients. In addition to receiving considerable attention in the local press, where it made readers momentarily forget about more pressing and far less cheerful international events, it was the subject of a 14-page article in the July 1943 issue of *New Pencil Points* (soon to be renamed *Progressive Architecture*). The piece was illustrated with stunning photographs commissioned by Moore and Hutchins from Gottscho-Schleisner, as well as working drawings, furniture sampling, and a comparative chart of residence halls in women's colleges.⁶⁸ Prepared by the architects at Goucher's request,

⁶⁵ "Building on Goucher's New Campus," *New York Times* (23 Feb. 1947), E9.

⁶⁶ Kornwolf, 80.

⁶⁷ "The New Goucher: Mary Fisher Hall," (pamphlet, Goucher College Archives, n.d.), n.p.

⁶⁸ "Mary Fisher Hall, Goucher College, Baltimore County, Md," *New Pencil Points* (July 1943), 54-67. The sampling included small circular tables designed by Alvar Aalto. They probably did not make the cut, as they do not appear in any photographs.

this chart was part of a larger preliminary study. Mary Fisher Hall received a much deserved award in craftsmanship from the Baltimore Building Congress and Exchange.

The plans (plate 9) were "engineered" and designed as an alternative to sororities (which did not exist on Goucher's old campus) as well as ordinary dormitories. Four "houses" had bedrooms for 45 students each, a number regarded as optimal "for maintaining a sense of group identity, while at the same time affording a quite wide choice in social contacts."⁶⁹ Altogether, there were 142 single and 19 double student bedrooms. Each house occupied a separate wing (with bedrooms on two levels) and had its own resident faculty member, who lived in a small apartment (parlor, bedroom, and kitchenette), and its "commons," an informal meeting space. Served by a transverse lobby and a longitudinal windowed gallery, the central block contained amenities shared by all residents: a two story dining room and kitchen on one side of the gallery, and two "parlors" (to receive men) and a two story formal "drawing room" on the other side. A long and narrow recreation room was placed above the parlors and gallery, a library above the entrance foyer. A terrace garden faced the dining room and a walled garden, adjacent to the drawing room, was accessible from the gallery.⁷⁰ On its entire length, the recreation room opened into a sun deck, oriented southwest. Wings were angled and oriented for proper sun exposure and for catching breezes, as the building was not air-conditioned. Planned not unlike a luxury resort hotel, Mary Fisher Hall was built on five different levels, but no single wing had more than three levels emerging above ground. Its interlocking masses, varied fenestration, gables, and chimneys rendered the exterior quite photogenic.

The gneiss stone - deemed "appropriately feminine" in quality in the *New Pencil Points* article - had a yellowish tinge and was extracted from nearby Loch Raven. Proximity to the quarry made it economical to use 16-inch stone walls instead of thinner brick walls. Flagstone was used for pathways and terraces. The construction was sturdy, with foundation walls in poured concrete, wooden roofs, and load bearing interior walls in concrete block. Doorways varied in size and detailing, according to their use. In the central block, the southern canopied entrance, framed by low walls and steps and surrounded by decorative grillwork, made a strong statement; its less imposing pendant on the north end was sheltered by a trellis.⁷¹ In the central block, the size and grouping of steel casement windows varied from room to room; the central drawing room had a particularly grand corner window.

Interiors were coordinated by Mrs. Montgomery Wright, who was on the Moore and Hutchins staff. The contrast between rustic exteriors and public rooms infused with restrained sophistication, even glamour, was quite striking. Some of the Gottscho-Schleisner photographs, peopled with prim "débutante" types, looked like stills of a Hollywood movie (plates 15, 23, 25 and 26). The overall style was not Bauhaus modern, but related to the stylized Art déco trends promoted in the 1930s by Eliel Saarinen in his own house at Cranbrook Academy in Bloomfield Hills, Michigan, or by the French decorator Jean-Michel Frank. Seating 200, the dining room was truly splendid. Its generous proportions - 84 feet long, 28 feet wide and 21 feet high, stylish décor, and formal meal

⁶⁹ *Ibid.*, 55.

⁷⁰ Landscaping was the responsibility of George William Stephens, Jr., and Associates.

⁷¹ R. Meyers of Harry A. Hudgins Company, Baltimore, did the finish carpentry; Paul Fiebiger Jr. and P.A. Fiegebeger Co., the ironwork.

service, with waitress in aprons (plate 18) recalled those of a first class dining room on an ocean liner. The space could be divided by curtains into two separate areas: a long nave lined on one side by 20-foot high windows (equipped with Venetian blinds and framed by curtains in "dashing green," white, and yellow) and, on the other side, by lower blind alcoves (plate 19); and a rectangular room with a bow window and adjacent to the kitchen, large enough for all summer residents. Blond wood was used for the square panels framing the minimalist marble-framed fireplace on the end wall (plate 20) and for tables and chairs. Square tables seating eight were used as they were "found through investigation to be most satisfactory for conversation."⁷² Alcove seating was reserved for foreign language conversation.

Each room in Mary Fisher Hall featured a particular ambiance and Mrs. Wright experimented with some rather daring color combinations. In the drawing room (plate 22), walls were "cocoa-colored", with "golden yellow" drapery, and a "carved blue-green rug." In the recreation room, (plate 23) walls were "mustard and turquoise" with off white trim and white ceilings; the floor was "checker-boarded in two tones of brown," and upholstery materials were "mustard, rust and turquoise"; the fabric for the curtains was "natural, turquoise and brown plaid"; screens in flexible wood subdivided the long and narrow space.⁷³ Commons (plates 25 and 26) were treated in "various bright colored schemes" and bedroom walls (plate 28) came in four harmonies - gray-green, gray-blue, soft pink, and yellow. Furniture was also selected (or sometimes custom-designed) by the office of Moore and Hutchins. Fireplaces and small lamps on low tables added a homey touch. Low-cost and sturdy flooring was used in the corridor and bedrooms, while patterned flagstone was used in the entrance lobby.⁷⁴

Mary Fisher Hall was regarded as an important indicator that modernism was becoming part of the daily lives of an increasingly large number of Americans. In September 1943, *Architectural Forum* published an 8-page article entitled, "Does Modern Architecture Pay?" in which twenty-five resolutely progressive buildings were reproduced and discussed. Mary Fisher Hall was the last of the "institutional" examples presented to the readers: "Though not representative of the extreme modern trend, stylistic preconceptions were ignored in the planning of this new college group." The *Forum* reprinted a letter from President Robertson:

Mary Fisher Hall is already paying in that student residents seem to regard the privilege of living in the new building as compensation for the inconvenience of transportation forced on the college by ODT. Moreover, applications from new students are higher than at anytime during the last five years and there is now a waiting list for membership. To these tangible matters may be added powerful intangibles, which have created an

⁷² *Pencil Points*, 66

⁷³ *Ibid.*

⁷⁴ In 1950 Moore and Hutchins designed a snack bar and bookstore in the former air raid shelter. The post office moved to the basement of Robinson House. In 1983-84, a renovation undertaken by The Hillier Group converted Baldwin House into the Pearlstone Student Center, complete with a bookstore, post office, club space, and a commuter lounge. The Center was renovated in 1997 by Cho, Wilks, and Benn Architects of Baltimore. They added a two-story stone and glass enclosed atrium, connected to the renovated post office and bookstore on the first floor and the renovated dining room on the second. They also added a private dining room, a relocated and expanded commuter lounge and game room, and new offices for various student organizations.

enthusiasm for the building and the future of the college among students, faculty, alumnae and friends.⁷⁵

Completing the core campus

The completion of the core campus according to Moore and Hutchins' ideas coincided with a change in Goucher's leadership. President Robertson, a supporter of mandatory retirement, submitted his resignation in 1946, upon his 66th birthday. The Trustees convinced him to stay for the 1947-48 academic year. In June 1948, Otto F. Kraushaar, who was to head Goucher until 1967, replaced Robertson.⁷⁶ Kraushaar had taught philosophy at Smith College and worked from 1943 to 1946 in the educational services of the U.S. Army, serving first in Cairo, then as "chief education officer of the Pacific command" where he provided "some assistance to the reconstruction of the Japanese system of education under General MacArthur's stewardship."⁷⁷ As a teenager and college student, Kraushaar had worked on "construction jobs of various kinds" and developed a keen interest in architecture.⁷⁸ He was extremely sensitive to natural beauty and possessed an unusually high visual literacy for a college administrator. For him, "imaginative campus design and felicitous landscape not only enhance the joy in college life but the process of learning as well." Landscape design that favored a "poetic appreciation of nature," and "an understanding of the movement and continuity of life" could beneficially influence the personal and intellectual development of students.⁷⁹ Kraushaar's role as environmental tastemaker reached far beyond his Towson campus. In the early 1950s, the Greater Baltimore Committee selected him as a member of its Planning Council. In 1963, he received a Layman Honor Award from the Middle Atlantic Regional Conference of the American Institute of Architecture for his contributions to architecture in Baltimore.

One of Kraushaar's top priorities as new Goucher President was to raise faculty salaries, since they were far below those offered by peer institutions; another was to consolidate all activities in the new campus as rapidly as possible. Kraushaar realized that the balance of power and the dynamic between the Faculty Planning Committee, the architectural advisory board, and the Trustees worked efficiently and needed to be maintained. Nonetheless, he sensed that Trustees, who generally came from old Baltimore families with plenty of prestige but rather depleted purses, were not aggressive enough about approaching and cultivating potential donors. He wasted no time in professionalizing Goucher's fundraising methods, persuading the Trustees to hire a local public relations firm, Donald Hammond Associates. Mastering the consummate art of attracting donations from private individuals and foundations was vital indeed: not until 1964 did Goucher's Board of Trustees authorize the acceptance of public funds. President Kraushaar also initiated major changes in the curriculum, which were implemented between 1953 and

⁷⁵ "Does Modern Architecture Pay?" *Architectural Forum* (September 1943): 71.

⁷⁶ Musser, 58. After Dr. Kraushaar retired from his position at Goucher College, he was a research associate of the Harvard School of Education in Cambridge, Massachusetts, where he conducted a Study of the American Independent School. He also chaired the Maryland Commission to Study Public Aid to Non-Public Education. See Kraushaar, Otto F. *As I Remember It: The Recollections of a Grandfather* (Baltimore, 1988).

⁷⁷ Kraushaar, quoted in Musser, 58.

⁷⁸ Kraushaar, quoted in Musser, 60.

⁷⁹ Kraushaar, "The Landscape Teaches, Too," 40 and 38.

1957. He created many outreach programs and, in 1953, a graduate program in teachers' training.⁸⁰ About that time, the college admitted its first African American student.

When Kraushaar came on board, Goucher was bouncing back from several difficult years. Wartime shortages in building materials and insufficient funds had stopped short construction efforts, enabling only work on athletic fields and a few tennis courts, but no additional structure beyond Mary Fisher Hall.⁸¹ Enrollment had declined by 100 in the early 1940s, but was picking up again. As co-ed institutions prioritized applications by returning veterans, many female applicants were turning to women's colleges for higher education. As a result, Goucher boasted 739 students in 1947, almost 150 more than in 1939.

On June 14, 1947, cornerstone ceremonies took place for the Humanities and Science Buildings, as well as for two dormitory wings (plates 29 and 30) facing Mary Fisher Hall towards the southeast, with the same wall and roof treatment, but more regular fenestration. The new residential hall to which they belonged was named after Anna Heubeck Knipp, the president of the first graduating class (1892), who founded and presided over Goucher's Alumnae Association and sat on its Board of Trustees. The first two wings of **Anna Heubeck Hall**, comprising a total of 41 single and 28 double rooms, were called Bennett and Robinson Houses, the latter named after the wife of Edward L. Robinson, a major donor who presided over the Board of Trustees from 1930 to 1936. They were ready for occupancy in November 1947.⁸²

The academic group that began taking shape in the late 1940s was more compact than that initially proposed by Moore and Hutchins (plate 8). Connections between the two classroom buildings and the central library were strengthened. Donated by alumnae, the Humanities Building was named after John Blackford Van Meter, a Methodist minister and founding professor of Bible and philosophy who also served as Goucher's first Dean in 1892 and as acting President in 1911. It was opened for classes in February 1948. **Van Meter Hall** (plate 31) provided "accommodations for all departments in the college not requiring laboratories" and included a lower and shorter administrative wing containing most of the college's executive offices.⁸³ A relatively small presidential office occupied a corner position on the ground floor. Facades (plates 32-33) were enlivened by variations in fenestration on the top floor. Lit by extensive glazing, which projected slightly from the wall surface, an art studio (plate 34) jutted out at the 90-degree intersection between the wings. The studio pavilion ended with ribbon windows (illuminating a room temporarily used as a library) placed right below the low-pitched roof.⁸⁴

⁸⁰ Musser, 105 and 112.

⁸¹ According to Musser, 46, a gateway planned by Moore and Hutchins in 1943 was completed in November 1945; it was named after President William W. Guth and funded by his widow and alumnae. This gate is no longer extant.

⁸² A major renovation that replaced most of the infrastructure for the building was undertaken by Einhorn Yaffee Prescott of Washington, D.C., between 1998 and 2000; it brought the campus its first air-conditioned building. The renovation also expanded the multipurpose area, relocated the Health Center to Heubeck Hall, and added an entrance tower containing an elevator. *Architectural Tour*, n.d., n.p.

⁸³ "Otto Kraushaar, Goucher College Announced the Completion of Van Meter Hall, a building devoted to the humanities," vertical file, Maryland Room, Enoch Pratt Library.

⁸⁴ According to Musser, 84, in 1966, Moore and Hutchins altered the wing that had been vacated by the administration. This would be their last intervention on the Goucher campus. Completed in 1998, Ziger/Snead Inc.'s renovation of Van Meter Hall garnered an Excellence in Design Award from the Baltimore-AIA.

A third residence hall opened in 1950, allowing all Goucher students to live in Towson. It was named after Professor Hans Froelicher, who taught German literature from 1888 until his death in 1930 (after 1895, he also gave classes in art criticism), and after his wife Frances Mitchell Froelicher, who was also an original faculty member.⁸⁵ **Froelicher Hall** (plate 35) had 185 single rooms and 45 double rooms grouped in three houses named for Trustee and Treasurer John L. Alcock, benefactor Charlotte Tuttle Hampton, '95, and Katherine Jeanne Gallagher, professor of history from 1915 to 1948.⁸⁶ Its compact plan departed from the competition scheme, which called for two sprawling H-shaped residences. Instead, rectangular blocks revolved, in a pin wheel fashion, around an attractively landscaped rectangular courtyard (plate 36) framed by galleries. Another departure was the alternation between stone and less expensive plastered walls. Interiors were not as lavish and glamorous as in Mary Fisher Hall; the dining room (plate 37) had a lower ceiling. Furniture included low plywood chairs by Charles Eames and Scandinavian-looking armchairs (plates 38 and 39). Bedrooms had built-in cabinets (plate 40) along an entire wall.⁸⁷

Named after a major donor, the **Julia Rogers Library** (plates 41 and 42) was ready for use in late 1952. Plans prepared by Moore and Hutchins in 1946 proved too complex and costly and were revised in late 1951. Like present-day multi-media libraries, the structure hosted not only books and magazines, but also slides and photographs belonging to the Fine Arts Department and records used by music instructors. Landscaping - walls, steps and planting - framing the main entrance was particularly attractive and remains almost unchanged. Three large windows above the entrance doors provided abundant light to the rare book room (plate 43). All interiors (plates 44 to 47) looked cheerful and uncluttered.⁸⁸

The science building was built in two phases. A laboratory opened in 1948, named after Lillian Welsh (1858-1938), a graduate of the Woman's Medical College of Pennsylvania who was Goucher's Professor of Physiology and Hygiene from 1895 to 1924.⁸⁹ In 1954, the laboratory was considerably expanded and renamed after donor Samuel Hoffberger. The inclusion of an observatory resting on a terrace was a bit awkward, as its mass sliced through an end gable. Additionally the **Hoffberger Science Building** (plate 48) featured a projecting pavilion alternating large windows and metal spandrels, a curtain-wall treatment departing from the "Goucher vernacular."⁹⁰

Initiated in 1953 and completed in 1956, the project for the **Alumnae House** (plate 49) was not included in Moore and Hutchins's master plan. Strongly supported by the Trustees, its construction coincided with the transition of the Alumnae Association "from an independent and separately controlled body to a department of the College with a budget

⁸⁵ Hans Froelicher also presided over the Board of Trustees of the Park School from its founding in 1912 until 1929. His son, Hans Froehlicher, Jr. (1891-1976), a lawyer by training, was Head Master of the Park School from 1932 to 1956 and President of the Citizens' Planning and Housing Association in Baltimore, 1944-56.

⁸⁶ Musser, 162-163.

⁸⁷ Froehlicher Hall was renovated in 1989.

⁸⁸ The Robertson Wing, named after Kraushaar's predecessor, was completed in 1966.

⁸⁹ Obituary, *New York Times* (February 25, 1938), 17.

⁹⁰ The Louise Kelley Lecture Hall was added in 1967. Another wing added in 1981 was named after Gairdner B. Moment, professor emeritus of biological sciences (1932-79); this wing was renovated in 1995-96.

incorporated into the College's budget."⁹¹ Moore and Hutchins selected a site south of Mary Fisher Hall and designed a low-slung structure extended by terraces, well suited for *afresco* socializing.⁹²

The central portion and two remaining wings of Anna Huebeck Hall—named for two former presidents of the Board of Trustees, Elmore B. Jeffery and James N. Gamble—were completed in 1957-58. Although far from luxurious, the interiors were truly attractive. Decoration was entrusted to Ann Hatfield (1903-1990), a graduate of Mount Holyoke College who had studied with major artists Hans Hoffman, George Grosz, and Kenneth Hayes Miller. She had opened her own interior design firm in 1938.⁹³ Photographs of the common rooms (plate 50) appeared in the February 1958 issue of the well distributed trade magazine *Interiors*. The lobby had "burnt Sienna and off-white walls...a gray Kentile [vinyl] floor with pink geometrical pattern ... Herman Miller seating in muted checks and a bold brown-black Braunschweig plaid." The dining room was a simple rectangular volume with a relatively low ceiling, but its walls were paneled in walnut. Chairs covered with Naugahyde were manufactured by Thonet, and draperies by Rowen framed the large windows. The common room had a "cobalt accent wall, cinnamon rugs on a beige Kentile floor, upholstered Charak seating, and Rison armchairs in blue, bronze, and off-white Larsen and Anton Maix fabrics." The recreation room had turquoise rugs and painted accents in blue - cerulean for one of the walls, and cobalt on the ceiling beams. Its Herman Miller furniture was "in Anton Maix textures of gold, black, brown, white." Radical art on loan from the Baltimore Museum of Art hung on the wall. Ceiling lights were also up-to-date.⁹⁴

Located to the northeast of the core residential-academic campus - as prescribed in Moore and Hutchins' competition scheme - the athletic group was also fleshed out with the completion of the **Lilian Welsh Gymnasium** (plate 51) in 1954. The bulk of its shed-like interior (plate 52) was elegantly downplayed by pillars and ribbon windows. Its design won Moore and Hutchins an award in the third national Competition for Better School Design sponsored by The *School Executive* magazine, and another one in an annual competition organized by the Baltimore-AIA and the Baltimore Association of Commerce.⁹⁵

The changing of the design guard

As the second building campaign we have just analyzed was coming to a close, President Kraushaar believed that Goucher was ready for a change: he acknowledged that Moore and Hutchins "served us well," but he became "concerned...over the repetition and uniformity in design of both the exteriors and interiors of our buildings."⁹⁶ Kraushaar also questioned the use of "red-tile roofs which required a heavy and costly roof structure," and he felt that existing buildings were too dispersed for his small college.⁹⁷

⁹¹ Musser, 119.

⁹² An addition and renovation was done by Lucas Associates in the 1990s.

⁹³ Obituary, *Interior Design* 61 (Jan. 1990): 46.

⁹⁴ "Color compensates for a curtailed budget in Goucher College dormitory," *Interiors* (February 1958), 78.

⁹⁵ This building had subsequent additions.

⁹⁶ Musser, 67-8.

⁹⁷ Kraushaar, quoted in Musser, 68.

By the mid-1950s, although many Maryland colleges and universities had not yet parted with the Colonial Revival, institutions of higher learning in the rest of the country had jumped into the modernist bandwagon. Two major trends prevailed: either a clean slate, radical approach for entirely new campuses (a good example was the University of Miami, which Moore had illustrated in his chapter in Hamlin's anthology); or, for historically significant campuses, a contextual approach to massing and building materials combined with modernist detailing. This second trend was evidenced in Alvar Aalto's Baker House at MIT (completed 1948), Marcel Breuer's cooperative dormitory for Vassar (1949-50), and Paul Rudolph's Jewett Art Center at Wellesley College, begun in 1955.

At Goucher, the key catalyst for physical change was architect **Pietro Belluschi** (1899-1994) who became a member of the college's Advisory Board of Architects in 1954, and its chair in 1958. Attracting such a distinguished and influential designer, known to be a diligent and committed juror and consultant, was no mean feat. Belluschi was born in Ancona, on the Adriatic Sea, but spent most of his youth in Rome and Bologna. He served in the Italian army during the Great War, then attended the University of Rome from which he graduated in 1922 with a degree in civil engineering. The following year, he came to the United States as an exchange student, and received a second civil engineering degree from Cornell University in 1924. Soon after, Belluschi joined the office of A. E. Doyle Associates, one of the largest in Portland, Oregon, and became its chief designer in 1925. In 1942, the practice was renamed Pietro Belluschi and Associates. Belluschi gained prominence for creating a modern regional architecture for the Northwest, inspired by rural vernacular examples, local construction materials and techniques.

In 1951, three years after the completion of his Equitable Building in Portland, a major landmark in office building design, Belluschi became Dean of the School of Architecture and Urban Planning at MIT, holding this position until 1965. He became nationally known as an educator and writer, was a popular lecturer, and served on many panels, juries, and advisory committees, such as the Commission of Fine Arts in Washington, D.C. (1950-55) and the committee reviewing U.S. embassy projects. Belluschi continued to practice architecture, mostly in conjunction with architectural firms in the area of the project. After leaving MIT, he set up a consultancy practice in Boston and Portland and was awarded the AIA Gold Medal in 1972.

Belluschi's first connection with Baltimore was, upon the invitation of developer James Rouse, to participate in the design team for Mondawmin Shopping Center (1952-1956), in association with architect Kenneth Welch and landscape architect Dan Kiley. In 1953, he won the competition for the Church of the Redeemer, despite reservations from the most conservative members of the congregation. Including a larger worship space, a school and an entrance patio, Belluschi's sympathetic addition to an existing neo-Gothic chapel and parish buildings combined field stone walls, pitched roofs, and wood fences and accents.⁹⁸ Brought to completion in 1958, the project could only have positively impressed Kraushaar and his faculty. In 1956, Belluschi became an Advisor to the Greater Baltimore Committee on the Charles Center project, a position he held until 1972. He participated in

⁹⁸ See National Register nomination for Church of the Redeemer, prepared by the University of Maryland Graduate Program in Historic Preservation, submitted to the Maryland Historical Trust, January 2005. In 1955, Belluschi started working on a master plan and assembly hall for Cedar Lane Unitarian Church in a Bethesda. The up-and-coming Washington, D.C. firm, Keyes, Lethbridge, and Condon served as associated architects. In this rugged wooded lot, local red-brown sandstone was used for the retaining walls, in conjunction with dark wood siding and cedar shingles.

joint ventures, with Warren Peterson on the Eutaw Place Baptist Church (1963-1969) and with Emery Roth and Sons on the IBM Building (1970-1975). In 1968, he acted as consultant to the Office of Gaudreau on the design of the Baltimore County Courthouse Complex in Towson.⁹⁹ Completed in 1982, the Meyerhoff Symphony Hall was Belluschi's last work in Baltimore.

In October 1955, as the Board of Trustees had rejected Moore and Hutchins' plans for the President's House, Belluschi recommended for this job **Rogers, Taliaferro and Lamb**, the up-and-coming Annapolis firm which served as local associates on the Church of the Redeemer.¹⁰⁰ Founded in 1946 by Archibald Coleman Rogers (1917-2002), the first partnership was formed with Francis T. Taliaferro in 1949. Charles E. Lamb joined the firm in 1950 and became a principal in 1954. Urban designer George Kostritsky was brought into the firm in 1961 and made partner in 1962 to form the nucleus of RTKL, presently one of the largest architectural firms in the world. Born to a wealthy Annapolis family, Rogers earned a Bachelor of Arts and Master of Fine Arts (specializing in Architecture) from Princeton University, in 1939 and 1942 respectively.¹⁰¹ He interned in New York City with Cross & Cross and spent three years in the Navy, receiving a Certificate of Naval Architecture from the U.S. Naval Academy in 1943. In 1948, he was appointed to the new post of Zoning Commissioner for Anne Arundel County. After studying at Columbia University, Francis Tournier Taliaferro (b. Toulon, France 1922) received a Bachelor of Architecture from the University of North Carolina in 1943. Lamb was also a native of Annapolis (b. 1926) whose father was a professor of mathematics at the Naval Academy. Lamb began his education at the Georgia Institute of Technology, graduating in 1943; he attended the Merchant Marine Academy in 1944, and received his Bachelor of Architecture degree from the University of Michigan in 1950, in one of the most modernist programs in the country.¹⁰²

Early commissions came from Anne Arundel County's Superintendant of Schools, including the strikingly functionalist Parole Elementary School. Another uncompromisingly modernist work, the Hampden Citadel for the Salvation Army (1955) in Baltimore, received a Certificate of Merit from the Baltimore Association of Commerce and the Baltimore-AIA. However, the commission that helped RTL gain national stature was a modest girl scout lodge in Camp Woodlands, on the outskirts of Annapolis. The ingeniously built "tepee" won them a national AIA Award of Merit in 1954.¹⁰³ At the 1954 AIA Convention in Boston, the design caught the attention of Pietro Belluschi, who wasted no time asking the promising trio to become his local associates for the Church of the Redeemer. For James Rouse, RTL designed the award-winning Harundale Mall in Glen Burnie, MD (1958), the

⁹⁹ Belluschi's contribution to modern Baltimore is explored by Edward Gunts in "Raising Baltimore's Skyline" by, *The Baltimore Sun: Sun Magazine*, December 27, 1987, 10-14. Kornwolf, 84, speculates that Eleanor Spencer may have suggested Belluschi's name to Kraushaar.

¹⁰⁰ Since his arrival on campus, President Kraushaar was living in a house purchased by the college, on Joppa Road, the backyard of which faced the campus grounds (this was before the construction of Goucher Boulevard).

¹⁰¹ As Maryland offered no accredited professional program in architecture until the late 1960s, most residents seeking excellence in architectural training opted for Ivy League schools, in particular Princeton, Harvard, and the University of Pennsylvania.

¹⁰² *RTKL: The Formative Years*. Lamb decided to move back to Annapolis after his hope for employment in the office of Eero Saarinen did not materialize.

¹⁰³ See National Register Nomination for Girl Scout Lodge, prepared by the University of Maryland Graduate Program in Historic Preservation, submitted to the Maryland Historical Trust, January 2005.

second enclosed mall in the U.S. after Victor Gruen's Southdale in Minneapolis. Around 1957, at Rouse's suggestion, Rogers took a leave of absence to become the first Executive Director of the Greater Baltimore Committee. In 1962, RTKL opened a downtown Baltimore office and commenced a decade of important urban design work, including plans for Hartford, Cincinnati, Albany, and Brooklyn. In Northern Baltimore County, the firm completed the Greater Baltimore Medical Center (1965) and the John Deere Warehouse Distribution Center in Timonium, Maryland (1966), which garnered another AIA National Honor Award.

The program for the **President's house** was relatively simple and its size quite modest (5,400 square feet of interior space). However, as a place to entertain prospective benefactors, local personalities, and honored guests, it had to prove a valuable asset for Goucher. Funding came from Mrs. William T. Haebler, who had replaced her late husband on the Board of Trustees. Rogers, Taliaferro and Lamb's plans were approved in 1956 and the house was completed in the fall of 1957. It was relatively expensive for the time as it cost \$ 113,800 including landscaping and furnishing. The landscape architect was Bruce Baetjer of nearby Owings Mill, who was working on the Church of the Redeemer project and whose simple but elegant gardens, influenced by Japanese and Oriental precedents, complemented modernist houses designed by the likes of Alexander Cochran and Wilson and Christie. Interiors were entrusted to Ann Hatfield's firm. Nestled in a thickly wooded area east of the core campus, the President's House (plates 55 and 56) combined the Goucher vernacular with more recent domestic trends. Wooden fences, fieldstone walls, and low-pitched roofs with deep overhangs lacked ostentation. The L-shaped plan combined appropriately grand reception spaces with less formal private areas. In addition to the entrance patio, several outdoor terraces were intended for guests. This project, well preserved to this day, won RTL a Baltimore-AIA award in 1957.

The changing of the design guard involved hiring, for more mundane amenities, a modernist firm based in Towson since 1950, **Wilson and Christie**, whose initial involvement with Goucher College was the design of **stables** below the athletic group, in 1956. The lateral rhythm generated by projecting pillars and ribbon windows allowed the barn-like structure, sheathed in cinderblock and vertical wood siding, to transcend its destination and allude to ancient temples. This project, well preserved to this day, also received a Baltimore-AIA award in 1957.¹⁰⁴ David Herbert Wilson (b. Orange, NJ, 1919) received a Bachelor of Science degree in Engineering from Harvard University in 1940. He studied architecture at Harvard's Graduate School of Design for the next two years, and also took courses in HVAC at MIT and reinforced concrete at Tufts University. From 1942 to 1946, Wilson worked as a Stress Analyst for the Glenn Martin Companies in Middle River, then spent three years in the Baltimore offices of Lucius White and Edward H. Glidden, Jr. Mr. Wilson served as President of the Baltimore-AIA in 1961, and was a member of the Architectural Review Boards for Baltimore County and the State of Maryland. Peter Graham Christie (b. Baltimore, 1920) received a B.S. Arch degree from the University of Virginia in 1943 and an M. Arch degree from Harvard University in 1949. He briefly worked in the office of Baltimore's modernist pioneer Alexander Cochran. The partners separated in 1963, forming David H. Wilson and Associates (1963-1971) and Christie, Niles & Andrews

¹⁰⁴ The commission, funded by Mrs. Haebler, came after the stables from which the college rented horses went out of business; Wilson and Christie also designed a small Health Center built between Stimson and Froelicher Halls (1962, demolished) and the Maintenance Building.

(1963-67).¹⁰⁵ Both firms were associated with RTKL on the first phase of Towson's Greater Baltimore Hospital. In 1967, Mr. Christie's firm became Architectural Affiliations.

Wilson and Christie produced a remarkable series of single-family custom-built homes in northern Baltimore City and County, each featuring a unique ambiance, all with compact but airy plans and beautifully crafted and ingenious built-ins.¹⁰⁶ In 1957, the firm received Baltimore-AIA awards for the Headquarters of the Patapsco and Back Rivers Railroad Company in Sparrows Point and for Mischanton's Restaurant at Baltimore's Eastpoint Shopping Center. In Towson, they designed a headquarters for Baltimore County's Fire and Police Departments (1954 and 1961, respectively); the Towson Branch of Samuel Kirk and Son, Inc., which garnered a Baltimore-AIA award in 1959; the elegant Loyola Federal Building, the city's first high-rise office building (1959-63); the Calvert Savings and Loan Association (1962); and Hampton House (1965) on Joppa Road. Wilson and Christie also designed seventeen stores for Silber's Bakery, including that in Stewart's Department Store at Reisterstown Plaza.¹⁰⁷

The Sasaki plan

In a conversation with the faculty planning committee in early 1955, Belluschi pointed out that problems in "space relationship" explained why Goucher's buildings "did not compose."¹⁰⁸ Indeed, many period photographs give the impression that the buildings of the core campus had landed on a sea of grass, a little bit like space ships. Handled by a series of landscape architects and surveyors, all moderately skilled, the grounds of the core campus had been the targets of cost-cutting measures to a much greater extent than the buildings themselves.

Ever resourceful and constructive, Belluschi was responsible for bringing on board a first-class landscape firm based in Watertown, CT, that of **Hideo Sasaki** (1919-2000), which became Goucher's "campus development consultants" in early 1957.¹⁰⁹ A native of California, Sasaki was of Japanese descent and studied at Reedley College and UC Berkeley (1939-41). Moving away from the West Coast to escape internment, he attended the Central YMCA College in Chicago and the University of Illinois (Urbana-Champaign) for two years. In 1946, Sasaki received a Bachelor of Fine Arts degree in Landscape Architecture from Harvard University. He founded Hideo Sasaki & Associates in 1953, the year he joined the faculty at Harvard, whose Landscape Architecture Department he chaired from 1958 to 1968. The firm became Sasaki, Walker and Associates in 1957 and was named Sasaki, Dawson, Demay from 1966 to 1978 (it had a staff of 300 by the early

¹⁰⁵ Christie's firm also designed the YMCA Athletic Facilities (1967) in Towson and a Prototype School for Strescon Industries (prefabricated), described in "How Baltimore Schools May Break the Time Barrier," *Architectural and Engineering News* 11 (April 1969), 36-37.

¹⁰⁶ In Baltimore City, Wilson and Christie built houses for Dr. Donald Woodruff (107 Cotswold Road, 1951); Mr. Dickey (1018 Winding Way, 1952); in Baltimore County for Leopold S. Michel (Caveswood Lane, Owings Mills, 1957); Sally Kaufman (11324 Park Heights Avenue, 1956); William G. Robertson (110 Woodbrook Lane, 1956); Harvey (One Lindsay Lane, 1958); Alice Bosley (currently owned by William L. Gaudreau, (2025 Skyline Drive, 1960); Sidney Silber (11515 Woodland Drive, Lutherville, 1959-62); and the Dorsey Yearley Residence Addition (1002 Rolandvue Avenue, Ruxton, 1962, which won a Craftsmanship Award, Building Congress and Exchange of Baltimore, 1962).

¹⁰⁷ See *Baltimore* (September 1952), 45, and *Architects Report* (Summer 1962).

¹⁰⁸ Kornwolf, 83.

¹⁰⁹ Meredith Clausen, *Pietro Belluschi: Modern American Architect* (Cambridge, MA: 1994), 291-2.

1970s). Partner Peter Walker received a Bachelor of Science degree in Landscape Architecture from the University of California at Berkeley in 1955 and a Master of Landscape Architecture degree from Harvard in 1957.

Goucher was one of the first campus commissions the Sasaki firm received; subsequently it established master plans for the Universities of Colorado at Boulder (1962); of Massachusetts at Amherst (1966) and at Columbia Point (1974); and for Kent State University (1966). Sasaki was a Member of the U.S. Commission of Fine Arts from 1962 to 1971. In Maryland, he acted as consultant for the "mini-new town" of New Mark Commons in Rockville (1967).¹¹⁰ Well known works by his firm are the terrace gardens of Montreal's Place Bonaventure Hotel (1967) and Greenacre Park (1972) in Manhattan. An advocate of collaborative design, just as Belluschi was, Sasaki greatly contributed to the evolution of his discipline by "tying it to the larger issues of planning and by breaking down the traditional barriers between practice and teaching."¹¹¹ Fellow landscape architect Garrett Eckbo deemed him "perhaps a little bit conservative from the free-swinging western point of view" but admitted that his work, rich, strong and solid, struck the right notes at the right times and places, and earned him an enviable clientele."¹¹² In 1988, the Sasaki firm completed the Wurtzburger Sculpture garden for the Baltimore Museum of Art.

The initial mandate given to the Sasaki firm was to "review the overall plan" with particular attention to the location of several new buildings (including the unbuilt chapel and a new college center), envisioned in Goucher's \$5,000,000 75th Anniversary Campaign. Another priority was to study "the entrance and gateway to the campus."¹¹³ In the Goucher tradition, the planning process was participatory. In March 1957, Hideo Sasaki met with President Kraushaar and members of the Faculty Planning Committee: they told him they wanted to transform the campus into "some sort of arboretum" south of the President's house.¹¹⁴ A preliminary land use master plan was submitted in September 1957. This document was revised in January 1958 and approved by Moore and Hutchins as well as Belluschi.¹¹⁵ A revised master plan (plate 57) was recommended for adoption, with a few reservations, by the Planning Committee on October 13, 1958.

While maintaining limited cul-de-sac type access to the campus, Sasaki recommended the construction of a sidewalk from the gate to Dulaney Road. His firm designed a new gateway, which was completed in 1963 and named for President Guth.¹¹⁶ A major suggestion was to enclose "some of the spaces of the campus, especially near the dormitories, to create a sense of space definition and context"¹¹⁷ Sasaki proposed and

¹¹⁰ See multiple-property nomination for "Subdivisions built by Edmund Bennett and designed by Keyes, Lethbridge & Condon in Montgomery County, Maryland, 1956 -1973," prepared by the University of Maryland Graduate Program in Historic Preservation, submitted to the Maryland Historical Trust, January 2005.

¹¹¹ www.Sasaki.com/who/origins.cgi (accessed January 2005).

¹¹² *Contemporary Architects*, ed. Muriel Emanuel (New York: St. James Press, 1994), 710.

¹¹³ Minutes of the Planning Committee Meeting, March 5, 1957 (Goucher College Archives)

¹¹⁴ To this end, Dr. Kornelius Lems, Assistant Professor of Biological Sciences, prepared with the assistance of his students in a course in Population Biology a 'Floristic Inventory of the Natural Area of the Campus,' completed in November 1959. This inventory is preserved in the Goucher College Archives and includes 376 species of trees (61), shrubs, vines, perennial herbs and graminoids, ferns, annuals and biennials.

¹¹⁵ Minutes of the Planning Committee Meeting, October 10, 1958 (Goucher College Archives).

¹¹⁶ Musser, 76. Funding came from Clarence Elderkin. Fulfilling Mrs. Guth's last wishes, her ashes and those of her husband were sealed in the gateway.

¹¹⁷ Hideo Sasaki, notes prepared after the Planning Committee Meeting of March 5, 1957 (Goucher College Archives).

implemented "a succession of interrelated spatial units in a human scale for the enjoyment of the beholder: courtyards, entrances, terraces, low walls, paths that disclose interesting details of buildings, groupings of plant materials, for accent and vistas, outdoor furniture."¹¹⁸

The Sasaki plan also addressed a new set of external issues, related to the modernization of northern Baltimore County. A "buffer" ring of conifers was suggested to counteract traffic noise and views, especially those from the beltway immediately north of campus.¹¹⁹ The plan proposed to set apart, on the southwestern corner of the campus "an area which the College may safely develop, under special contracts, as a shopping center to produce income which will support the educational program."¹²⁰ The cash-strapped college had already begun using its land holdings as an important source of revenue and working with Baltimore County planners and Towson's business community to control development on its southern edge. In June and July 1947, Goucher both leased or sold land at the intersection of Joppa and Dulaney Valley Roads to Hutzler Brother Companies, whose plans called for a department store, parking for 587 cars, a movie theater, a large grocery shop and approximately 45 shops.¹²¹ Replacing what President Kraushaar described as a "decrepit inn with a rutted, unpaved parking lot,"¹²² the snazzy new Hutzler's department store, designed by New York retail experts Ketchum, Gina & Sharp in association with James R. Edmunds' firm, was indeed quite a spectacular sight.¹²³ Its restaurant had a large picture window overlooking the Goucher campus. As Hutzler did not develop the land planned for the 45 shops, Goucher managed to turn the lease to the De Chiaro Company, the developer of the Campus Hills housing project. Towson Plaza was erected in the late 1950s; this shopping center yielded much needed rental revenues for the college.¹²⁴ In 1955, Goucher sold five acres to the Towson Methodist Church, which acquired ten additional acres in 1964. In 1958, the college leased a small piece of land to the Peabody Institute, which established a branch (designed by Alexander Cochran and James Stephenson with landscaping by Sasaki, completed 1960).¹²⁵

Chapel

Sasaki also indicated sites for two major and yet unrealized elements of the 1938 plan: the chapel and the college center. Goucher's Departments of Religion and Philosophy had long insisted they needed a chapel. For the Faculty Planning Committee, which discussed its program and design from May to December 1960, the chapel was more than a place of worship for students and faculty; it would host Goucher's "religious

¹¹⁸ Kraushaar, "The Landscape Teaches, Too," 39.

¹¹⁹ According to Musser, 47, initial plans for the beltway would have bisected the campus. In the early 1950s, the trustees were able to negotiate a rerouting at the very north end of the site, which nonetheless ruined the bucolic character of Donnybrook glen, a favorite picnic site for the Goucher community.

¹²⁰ Kraushaar, "The Landscape Teaches, Too," 39. See Musser, 91, for unimplemented aspects of the Sasaki plan.

¹²¹ Musser, 49.

¹²² Quoted in Musser, 59.

¹²³ "New thinking on department stores," *Architectural Forum* 99 (July 1953), 84-93. Hutzler's Department Store, Maryland State Inventory of Historic Properties, Library and Archives of the Maryland Historic Trust.

¹²⁴ Musser, 89.

¹²⁵ Musser, 90 contends that the construction of the Peabody branch insured that the County would not carry through its plans to build a new southern road on Goucher properties. Additional land was lost to the widening of Dulaney Valley Road and in 1982, Goucher sold 26 acres on Fairmount Avenue. The College grounds presently cover 287 acres.

organizations, religious music programs, meditation, funerals, christenings, memorial services, weddings, and baccalaureate services, "as place provides."¹²⁶

Professor Winslow suggested four possible arrangements: "(1) a Protestant chapel with no accommodations for non-Protestant services; (2) a Protestant chapel with movable symbols, so that Protestant and non-Protestant services could be accommodated in the same area, (3) a Protestant chapel with other room(s) for non-Protestant services, and (4) an interfaith chapel, with no denominational symbols."¹²⁷ The college sought the approval of diocesan officials for a dual Catholic and Protestant consecration of the altar. Dr. Kaplan, Goucher's rabbi, stated that Jewish students preferred to use a room without Christian symbols, and it was decided to enlarge the already planned basement choir practice room and add to it a space devoted to the storage of chairs and choir accessories.

The stylistic adherence to Goucher's original structures was dictated by the donor's rejection of an "experimental building"; the rather modest 350-person seating capacity was determined by the fact that the benefactor was "interested in superior quality rather than size"¹²⁸ The "donor" was never mentioned by name, but they were the three daughters of William T. Haebler who gave \$ 300,000; they were partial to a remote location, but the planning committee prevailed in having the chapel placed between Mary Fisher and Van Meter Halls, as envisioned by Moore and Hutchins and restated by Sasaki.¹²⁹ The Haebler Memorial Chapel was finally dedicated in April 1963, fulfilling its initial role as an anchor between the residential and academic groups of the core campus.¹³⁰ Moore and Hutchins rose to the challenge of creating a far from ordinary variation on the A-frame structure in laminated wood, a constructional device which was routinely used at the time for its convenience and low cost. Both inside and outside, the Chapel's taut verticalism and wall density render this relatively small structure stunningly monumental and imbued with timeless spirituality.

College Center

In his early conversations with the President and Planning Committee, Sasaki also "pointed out the necessity of the College in participating in [Towson] community development affairs." Since the late 1940s, the college had made a concerted effort to open its doors to outsiders; it hosted such events as the Intellectual and May Fairs, and open rehearsals of the Baltimore Symphony Orchestra. However, Goucher neither had adequate exhibition spaces nor a state of the art auditorium for musical and theatrical performances. In 1954, a bus garage (nicknamed the Barn) was converted into a temporary auditorium and theater, but was destroyed by fire in 1961.¹³¹ The College did not offer a *bona fide* student union. Since the University of Pennsylvania had built the first of such amenities in 1896, most American campuses had one of their own. As the "living room of the college," the union was deemed essential by many educators: fostering social participation and dialogue, it was considered a "laboratory of citizenship, training students

¹²⁶ Minutes of the Planning Committee Meeting, June 17, 1960, p. 1 (Goucher College Archives).

¹²⁷ Minutes of the Planning Committee Meeting, June 7, 1960, p. 1 (Goucher College Archives).

¹²⁸ *Ibid.*

¹²⁹ Minutes of the Planning Committee Meeting, October 21, 1960, p. 1 (Goucher College Archives).

¹³⁰ Groundbreaking ceremonies took place on December 21, 1961; the building was completed in March 1963 at a cost of \$454,305.

¹³¹ Musser, 77.

in social responsibility and for leadership in ...democracy." ¹³² Goucher also needed better accommodations for its administrative and admissions offices. The solution to these three urgent needs was the erection of a "College Center," which the Sasaki plan placed just south of the laboratory building, as the first building visible from the campus access road.

In 1959, Belluschi was asked to submit a list of first-rate architects for the College Center. He mentioned Paul Rudolph, Minoru Yamasaki, Philip Johnson, Edward Durrell Stone, Eero Saarinen, Hugh Stubbins, and Harry Weese. But, as told by his biographer, Meredith Clausen, "after hearing Belluschi's thoughts on the program and his ideas about the kind of building he felt should be built, committee members were unanimous that he himself was the most appropriate person for the job."¹³³ Belluschi's selection insured that the Goucher vernacular would be brought up to date, but not rejected. This continuity was of the utmost importance to Kraushaar, as expressed in his 1960 article in the journal of the Baltimore-AIA:

The breakaway from sterile repetition of Georgian, College Gothic, Renaissance palaces and Greek temples is mourned by very few. It is a moot point, however, how far colleges should go in accepting what might be called "experimental" buildings. True, colleges like all enduring institutions should reflect the changing architectural styles of the different periods of history. But one can only hope, as the colleges augment their campuses in this period of feverish expansion, that they not embody so much of the bad taste of the age or accept faddist architectural designs that may, in a decade or two, appeared as stilted and archaic as high-button shoes.¹³⁴

Belluschi decided to resign from Goucher's Advisory Board of Architects to avoid conflicts of interest, and to team up with Rogers, Taliaferro & Lamb, who acted as designated architects while his official role was that of design consultant. This was a reversal of the roles held by each party at the Church of the Redeemer. However, Clausen maintains that the design process "appears to have been very much the same. Belluschi established the parameters, then left them (RTL) to work it out, reviewing the project more or less regularly as drawings were sent to his Cambridge office."¹³⁵ The most detailed article published on the project, issued by *Architectural Record* in July 1963, credited Belluschi as the designer. It also mentioned that Charles Lamb was project architect, the major liaison between the design team and the college, and this significant role is evidenced in minutes of the Faculty Planning Committee.¹³⁶

Belluschi developed a very interesting site specific strategy based on the themes of promenade and ascent, and the building is best experienced in motion. The crux of the composition is the central pathway climbing to the chapel: it consists of stairs narrowing

¹³² Minahan, Anne. *The College Union and Preparation for Citizenship; a Study* (Ithaca, N. Y: 1957), 2.

¹³³ Clausen, 291.

¹³⁴ Kraushaar, "Planning a College Campus," 6.

¹³⁵ Others who worked on this buildings were Henry Adams, Inc., Mechanical Engineers; George Izenour, Stage Consultant; Bolt, Beranek and Newman, Inc., Acoustical Consultants; and William T. Lyons Company, General Contractor.

¹³⁶ "Broad Stairs, Stone Walls and Courtyard Form Handsome Gateway to Rural Campus" *Architectural Record* (July 1963), 117-124. In an interview with Mary Corbin Sies and Isabelle Gournay on Feb. 14, 2004 (Annapolis, MD), Charles Lamb portrayed himself as the central designer on this commission and mentioned he thought it was his best building.

down as they step up and of a covered walkway.¹³⁷ This spine separates two blocks with distinct functions (offices and union on one side, theater and exhibition on the other), as well as with complementary massing and facade expressions. Belluschi and Lamb successfully met the difficult challenge of minimizing the bulk and height of the auditorium, as well as its stage and dependencies. The Center manages to look grand from the outside and intimate from the raised patio. The architects played on contrasts between void and mass; glass and stone; wood and copper accents.

Using an approach similar to that of Eero Saarinen's slightly anterior Morse and Stiles Colleges at Yale University (1958-62), Belluschi respected but reinvigorated the Goucher campus's genius loci, especially in the manner he reinterpreted Moore and Hutchins's combination of orthogonal and diagonal massing. Uncompromisingly modern traits are the floor to ceiling glazing in the courtyard; the exposed waffle slab ceilings; the wooden brise-soleil; the idea of treating the auditoriums as object pieces, buildings within buildings; that of borrowed space and free form for the lobby and exhibition spaces; and finally the indoor-outdoor continuity, as fieldstone is used in interior walls and as exterior and interior stairs adopt the same orientation.

The center undoubtedly bears the Belluschi stamp. The courtyard is a recurrent motif in his domestic work. The auditorium roof in copper, a new material for Goucher, resembles the one that Belluschi built for Portsmouth Abbey (1957-60).¹³⁸ Nonetheless, the design also conveys a sense of timelessness, even of the primitive. The rising entry stairs, which have been compared to those at the Saynatsalo Town Hall (1949-1952) by the Finnish master architect Alvar Aalto, are also reminiscent of the Propylaea in Athens' Acropolis. Extensively published, the Goucher College Center, presently named after former President Rhoda Dorsey, is the masterwork of a designer who excelled in works of medium scale. In 1963, it received a First Honor Award for architectural excellence from the Baltimore Association of Commerce and the Baltimore- AIA.¹³⁹

Stimson dormitories

In the late 1950s, as Goucher's student body was nearing 1,000, discussions begun about erecting a fourth Residence Hall, which was named after Dorothy Wyatt Stimson, a history Professor (1921-55) and Dean of the College (1921-1947), who served as acting president in 1930 (she died in 1988 at age 97). Determined by Sasaki, its location in a wooded area close to the President's House dictated the "cabin character" (akin to

¹³⁷ Sasaki and Belluschi favored an open plaza as a gateway to the college buildings, but the college preferred to have a covered walkway.

¹³⁸ Using Goucher Center as one of his illustrations, Thomas W. Ennis, "Copper Brightens More Buildings in U.S.," *New York Times* (October 22, 1967), 360, notes that "in spite of the higher cost in comparison to more widely used aluminum and stainless steel," the use of copper "is growing because of recent cost-reducing steps by architects, copper-producers and fabricators of the metal."

¹³⁹ Musser, 80, 141, 239, 243-252; Clausen, *Pietro Belluschi: Modern American Architect*; Gubitosi, Camillo and Izzo, Alberto, *Pietro Belluschi, Buildings and Plans (1932-1973)*, (Officina Edizioni, 1974), intro, 56-57; Sternberg, Gene, *Community Centers and Students* (New York, 1971), 299, 129-150, 157-162, 167-310; Yates, Mary C. "The College Union Facility of the Future" from: Milani, Terrence E. and Johnston, J. William, eds, *The College Union in the Year 2000*, (San Francisco, 1992), 49-59. In 1984, a new student center opened in Mary Fisher Hall, closer to the everyday affairs of student life. At this time office space was extended in the College Center; the snack bar was transformed into a multi-purpose area named after Cora Owletts Latzer, '15 and her husband who had funded the original snack bar. The gallery was renovated and named for Ruth Blaustein Rosenberg, '21.

Belluschi's woodsy regionalism) adopted by Wilson and Christie, who received their contract in May 1960.¹⁴⁰ As for Froelicher Hall, pavilions gather around a rectangular landscaped courtyard, served by galleries. This configuration enabled the Stimson dormitories to be erected in five different stages; the group was brought to completion in 1967.¹⁴¹

Eline Van Borries Swimming Pool

The last contributing structure for this nomination is the pool named after a 1915 graduate who, after stints at Smith College and the University of Texas, taught at Goucher from 1921 to 1963. The commission went to the office of Alexander Cochran.¹⁴² On opening day in 1967, President Kraushaar (in a regular suit) and Eline (in a 1915-style bathing suit) jumped together from the diving board.

Conclusion

The pool jump was one of Otto Kraushaar's last presidential gestures. On July 1, 1967, Dr. Marvin B. Perry, Jr. became Goucher's seventh president. To honor the departing president, "the entire college turned out to clean, paint and generally refurbish the campus he had built and nurtured"¹⁴³ A new page opened for the campus, as the student body was immersed in political activism and changed from a homogenous cohort of young, white, and affluent female residents to a population including many commuters, often older and less wealthy.

The Goucher campus in Towson is an exceptional architectural and cultural resource for Maryland and the United States in general. Its architectural significance is unquestionable. The 1938 competition for the campus plan represented a turning point in the popularization of modernism on the East Coast. The idea of incremental, flexible and "sustainable" planning proposed by Moore and Hutchins was no less than prophetic. Their buildings, both outside and inside, were particularly elegant and remarkably well built. To this day, the stone walls look stunningly authentic. The design unity (devoid of monotony) imparted to the core campus is truly exceptional. For Moore and Hutchins, no structure - even the pumping station (plate 53) and the greenhouse (plate 54) - was too small or too mundane to respect the use of outdoor materials and the massing of the main buildings. The College Center has truly unique design qualities and helps assess the greatness of Pietro Belluschi. The President's House and Stimson Dormitories provide ingenious and elegant solutions to residential programs and are also among the best works produced by their respective designers. The tremendous visual quality and poetic appeal of the Goucher campus is in great part due to the successful fusion between architecture and landscaping (natural as well

¹⁴⁰ Minutes of the Planning Committee Meeting, May 24, 1960 (Goucher College Archives).

¹⁴¹ According to Musser, the first house, opened in January 1962, was named after Hester Corner Wagner, "a former trustee and longtime secretary of the Executive Committee, who was also a former President of the Alumnae Association;" the second after France R. Conner, '02, "student counselor, then first dean of students (1921-48);" the third for donor Grace T. Lewis, '13; the fourth house for Professor Carlton Winslow. Christie, Niles & Andrews were in charge of construction from 1963 to 1967.

¹⁴² As mentioned by his biographer, Christopher Weeks, in *Alexander Smith Cochran. Modernist Architect in Traditional Baltimore*, (Baltimore, 1995), 145, Alexander Cochran was a frequent lecturer at Goucher. Cochran used textured concrete.

¹⁴³ Musser, 143

as man-made), achieved through the cumulative efforts of its original designers, Moore and Hutchins, and of two key modernist figures, Pietro Belluschi and Hideo Sasaki. For this reason, historians of twentieth-century landscape design should regard the Goucher campus as a major resource.

The social significance of the Goucher Campus is extraordinarily rich and complex, and not devoid of contradictions. Although born of a desire for communion with nature and isolation from the "evils" of the city, its inception contributed to the suburbanization and modernization of Towson and development in the Dulaney River Valley. Achieved through unwavering devotion to, and faith in, their institution on the part of administrators, faculty and alumnae, Goucher's self-fashioned physical framework fostered and shaped group identity. Correspondence in the archives suggest a consensual, consultative process involving the entire faculty and administration, if not the students themselves.

Goucher's social significance revolves very much around issues of class and gender. The original decor of the first three residential halls, and especially that of Mary Fisher Hall, reflected a very elitist status in the student body. The democratization of higher learning has rendered such conditions obsolete but, nonetheless, they must be documented as part of a significant historical phenomenon. As Goucher's first male students matriculated in 1987 only, the planning and design process we have analyzed represent a major case study for scholars interested in the interaction between building practices and views of educated womanhood.¹⁴⁴ On the one hand, we see men initiating major decisions as administrators and designers, and women confined to devising interior decoration (although Professor Eleanor Spencer seemed to have had some artistic leverage among the faculty). On the other hand, it is undeniable that the design and erection of a new campus served as an instrument of female empowerment. Many educated women in Baltimore rallied to the cause of greater Goucher. The buildings we have discussed instilled a taste for modern art and design in young women who became social leaders, art collectors themselves, and wives of rich men. One such example is Jane Bernstein (class of 1945), who married Robert E. Meyerhoff, the major donor for the Meyerhoff Art Center on campus.

The significance of Goucher's building efforts was recognized by the media as soon as the competition results were unveiled.¹⁴⁵ Goucher's commitment to planning foresight and design excellence has been widely published, followed, and recognized by

¹⁴⁴ In *Alma Mater*, Helen Lefkowitz Horowitz has documented the distinctive environmental strategies deployed by the Seven Sisters colleges and three post-war women's colleges. It would certainly be useful to see how they differ from the dynamic relationship Goucher maintains between design and social history.

¹⁴⁵ Indeed education and architecture reporters covered changes at Goucher throughout the period of intense growth. Ernest Lindley, "Open to Talents," *Washington Post* (July 2, 1938), B9; "Dinner Opens Campaign for Goucher Funds," *Washington Post* (November 2, 1939), 15; "Seek Room for Goucher Girls," *Washington Post* (November 2, 1939), 27; "Goucher Fund Passes \$300,000," *New York Times* (May 5, 1940), 21; "Goucher is Building on Its New Campus," *New York Times* (March 16, 1941), D7; "Dr. Robertson Will Retire as Goucher Head," *Washington Post* (October 8, 1946), 9; "Building on Goucher's New Campus," *New York Times* (February 23, 1947), E9; "Goucher College Plans to Quit Baltimore Site," *New York Times* (December 26, 1948), E7; "Education Notes," *New York Times* (April 24, 1949), E11; "Two Buildings to be Started at Goucher," *Washington Post* (May 15, 1954), L6; "Contract Let for New Dorm at Goucher," *Washington Post* (March 19 1950), S14; "Education Notes," *New York Times* (December 3, 1950), E9; "New Building Program Begun at Goucher," *Washington Post* (April 13, 1951), C2; "Goucher Dedicates Hall," *New York Times* (April 4, 1954), 115; "Goucher to Expand," *New York Times* (June 16, 1957), 49; "Education News," *New York Times* (April 6, 1958), E9; Thomas W. Ennis, "Copper Brightens More Buildings in U.S.," *New York Times* (October 22, 1967), 360.

architectural and educational communities. Local associations of business and architectural professionals singled out a number of campus buildings for distinction. Both the distinctive architecture and lush grounds attracted visitors and tourists who were interested in design, modern architecture, and landscapes.¹⁴⁶ Subsequent renovations, and building and landscaping campaigns respected and repeated patterns established by Moore and Hutchins, Belluschi, and Sasaki while offering design solutions suited to the contemporary needs of a protean student population. They continue to draw praise from the architectural community in Baltimore. As Goucher College alumna and chairperson of the Board of Trustees, Marilyn Southard Warshawsky, observed, strategic planning and building campaigns at the turn of this century continue to relate to the campus plan first offered by Moore and Hutchins.¹⁴⁷

¹⁴⁶ "Maryland Homes to be Open for Tour," *Washington Post* (April 11, 1948), S1.

¹⁴⁷ Marilyn Southard Warshawsky, "The Evolution of Our Campus," *Goucher Quarterly* 85(3), (April 2004). 24-28.

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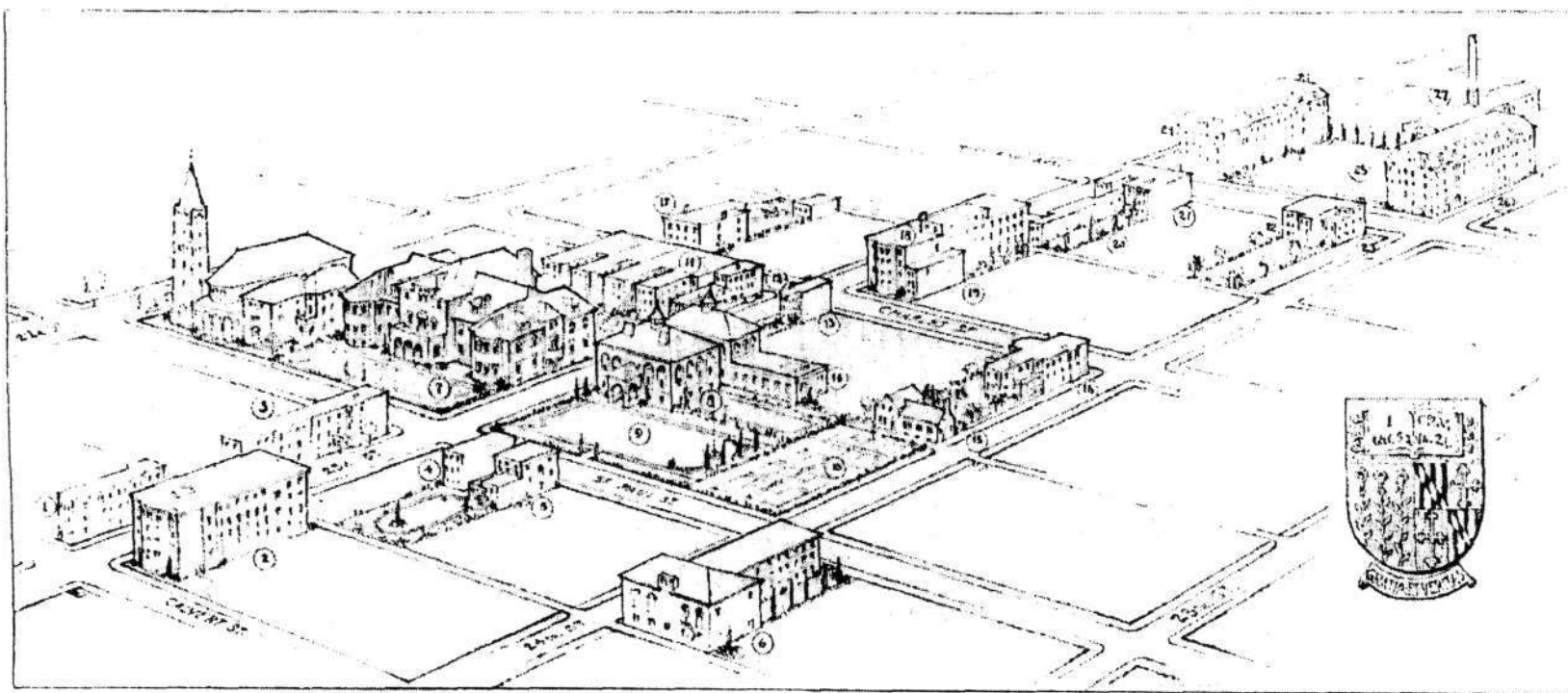
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BA-1484



Goucher College, 1930

Plate 1

Goucher College, Baltimore, Baltimore City
Aerial map of old campus, 1930.

Source: Frederic Musser, *The History of Goucher College, 1930-1985*.

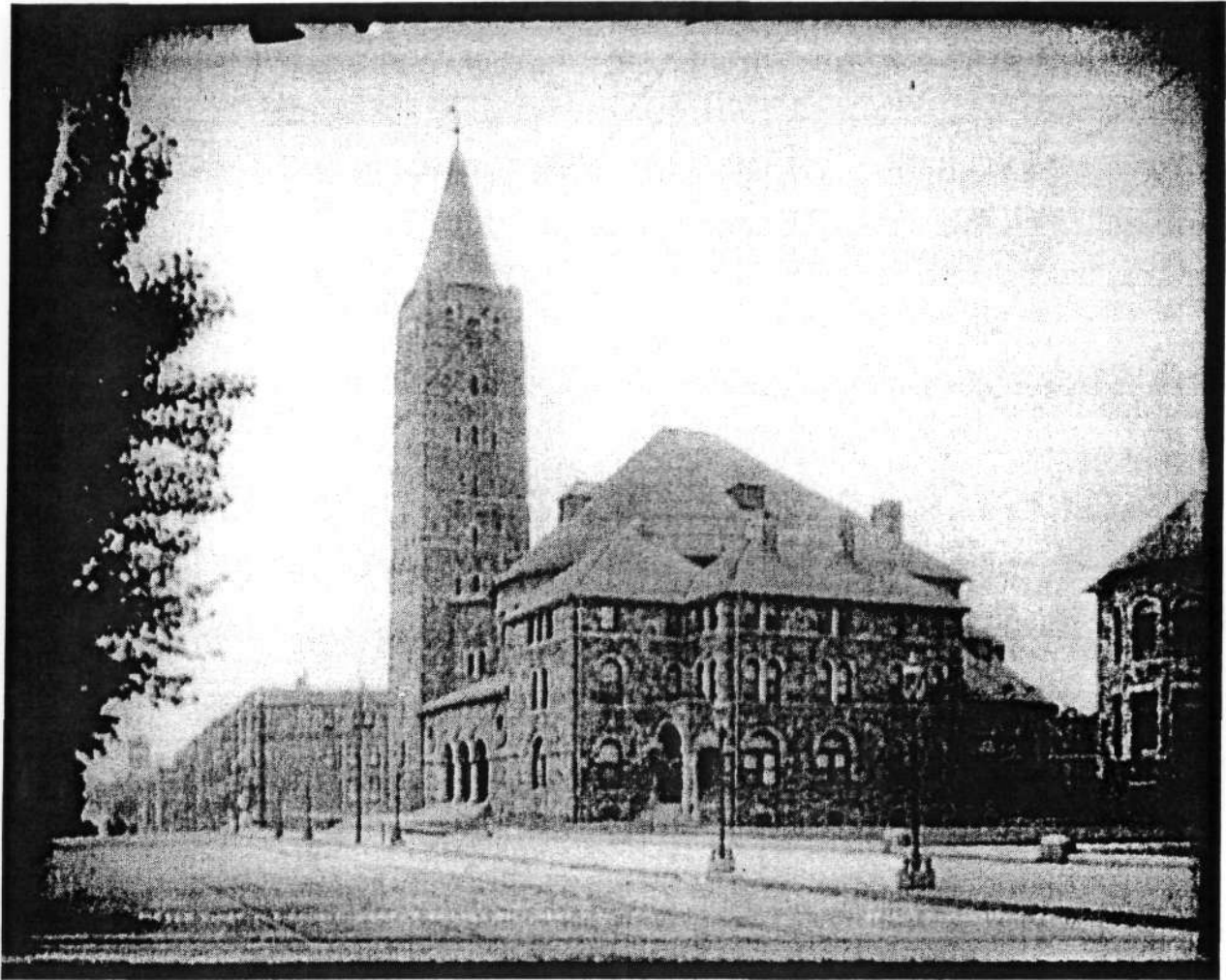


Plate 2

Goucher College, Baltimore, Baltimore City

First Methodist Episcopal Church, Baltimore, c.1900 and 1906

Source: Detroit Publishing Company Photograph Collection, Prints and Photographs Division,
Library of Congress

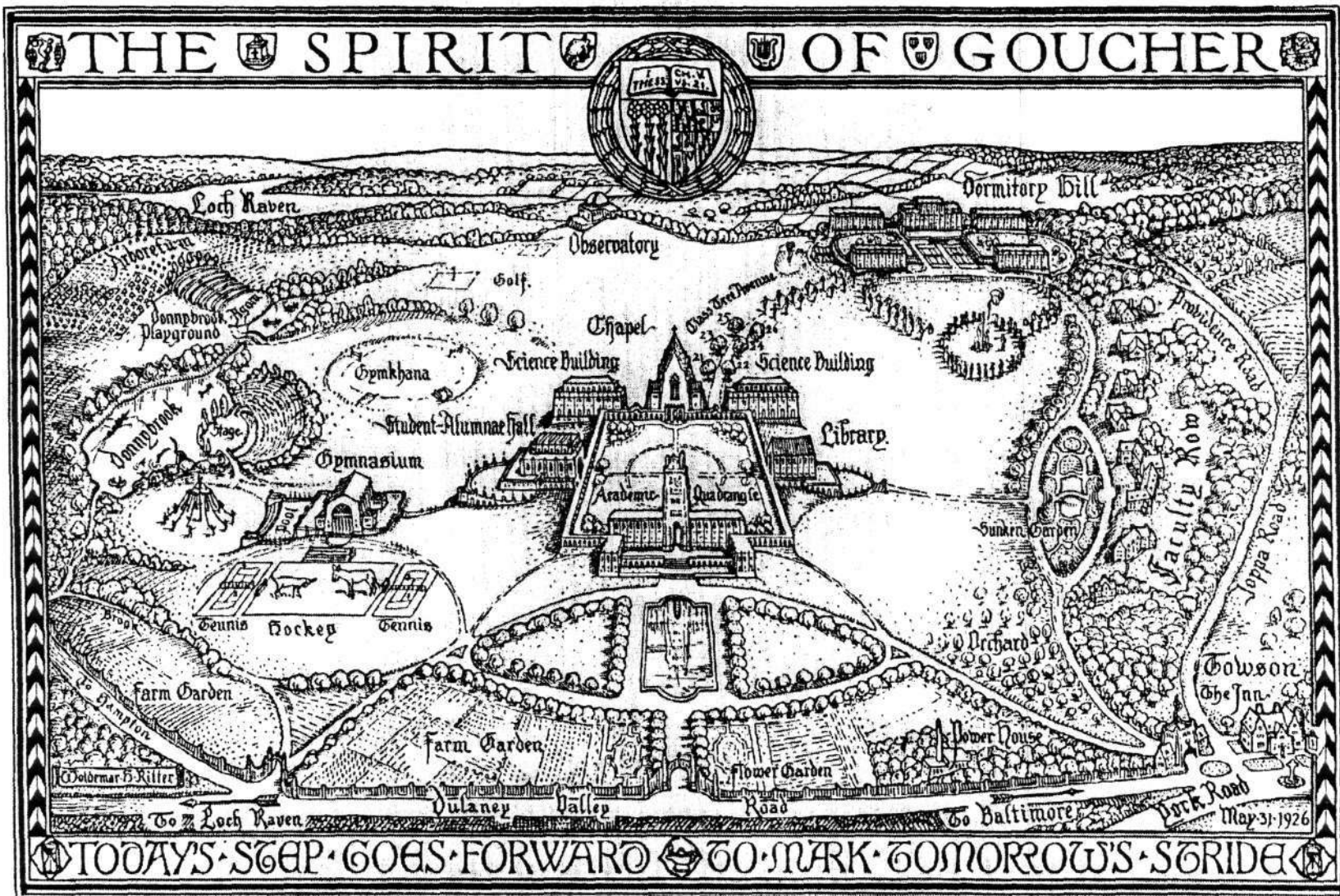


Plate 3

Goucher College, Towson, Baltimore County

Campus proposal by Waldemar Ritter, 1926.

Source: Frederic Musser, *The History of Goucher College, 1930-1985*.

BA-1484

PART 2

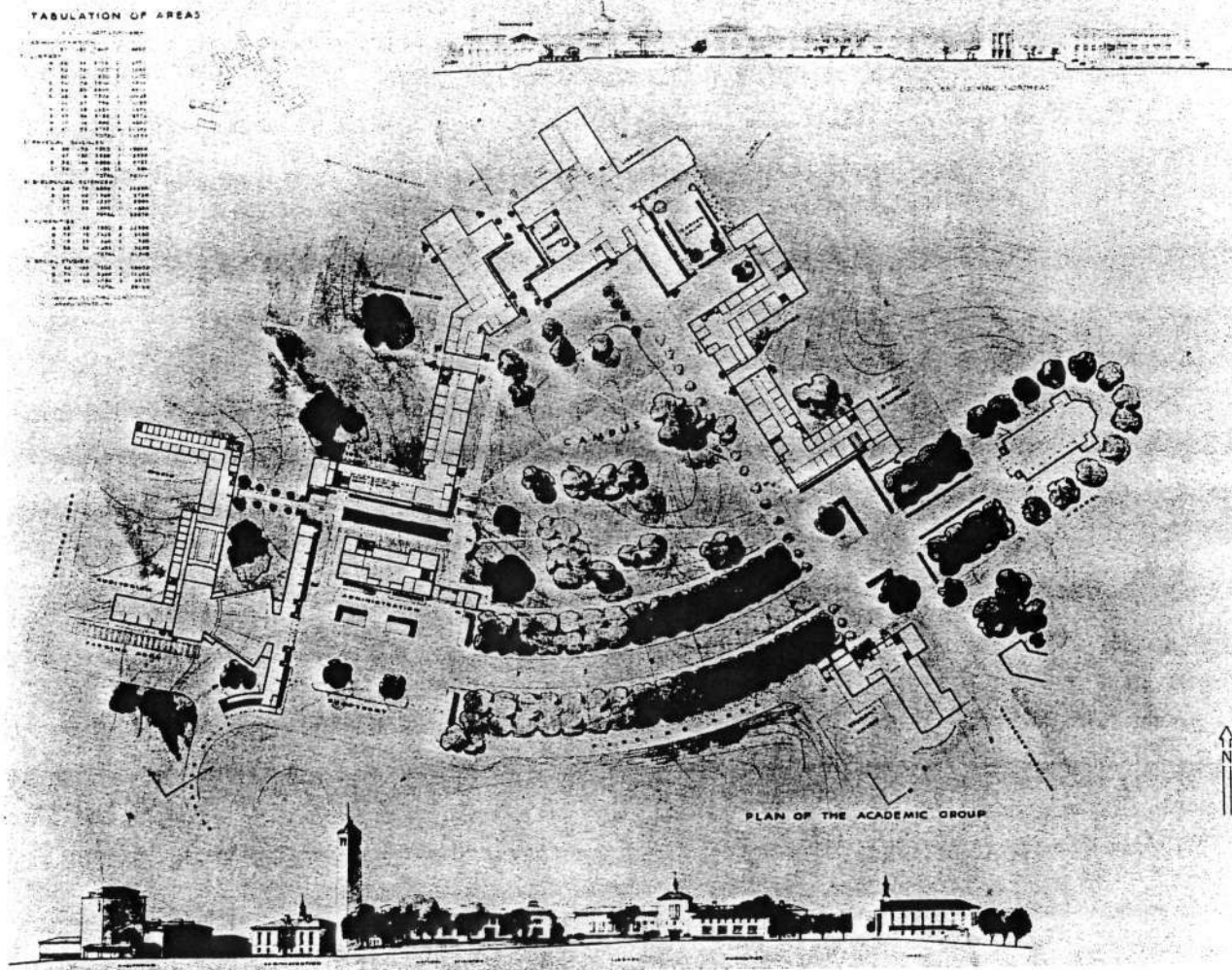


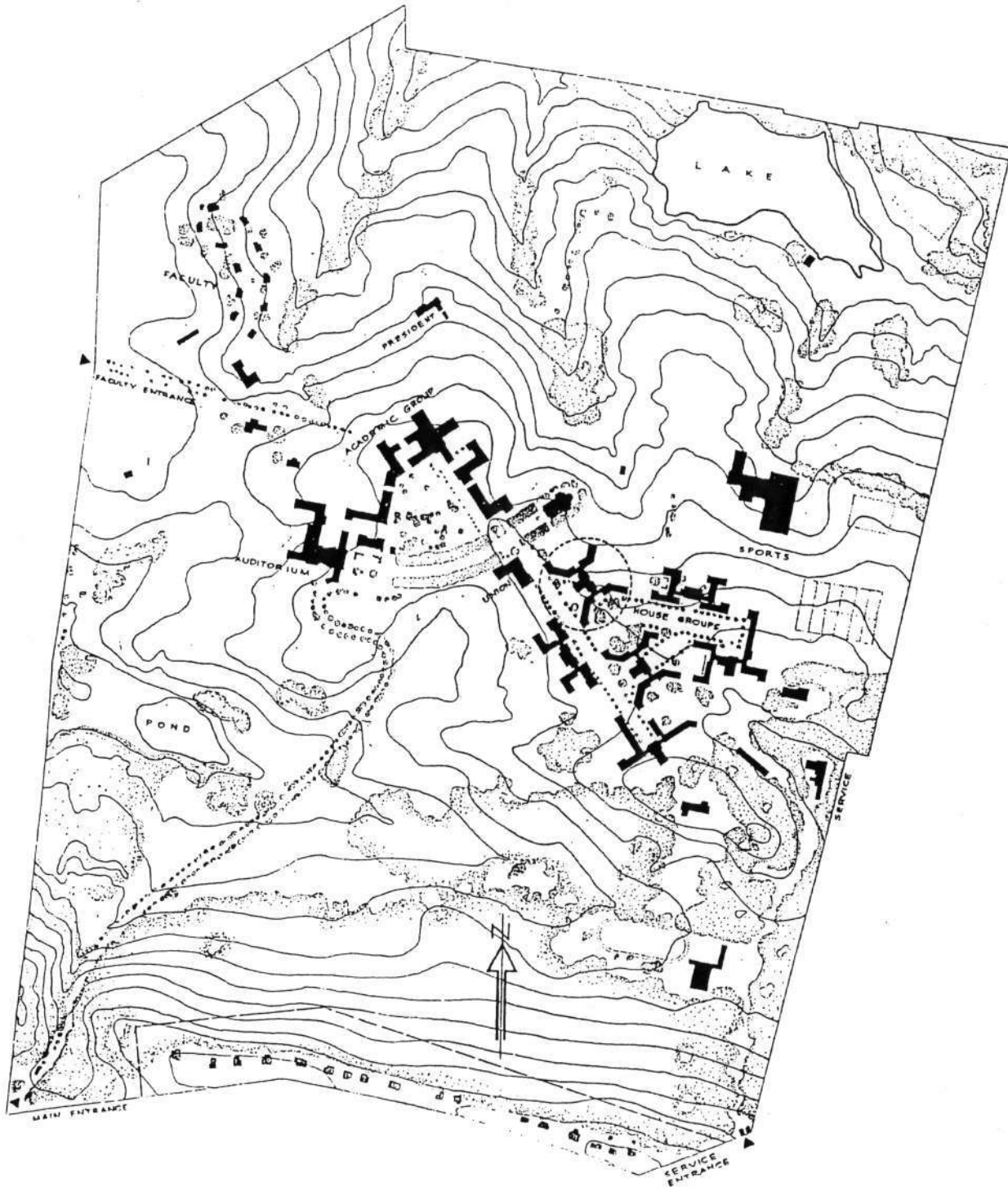
Plate 4

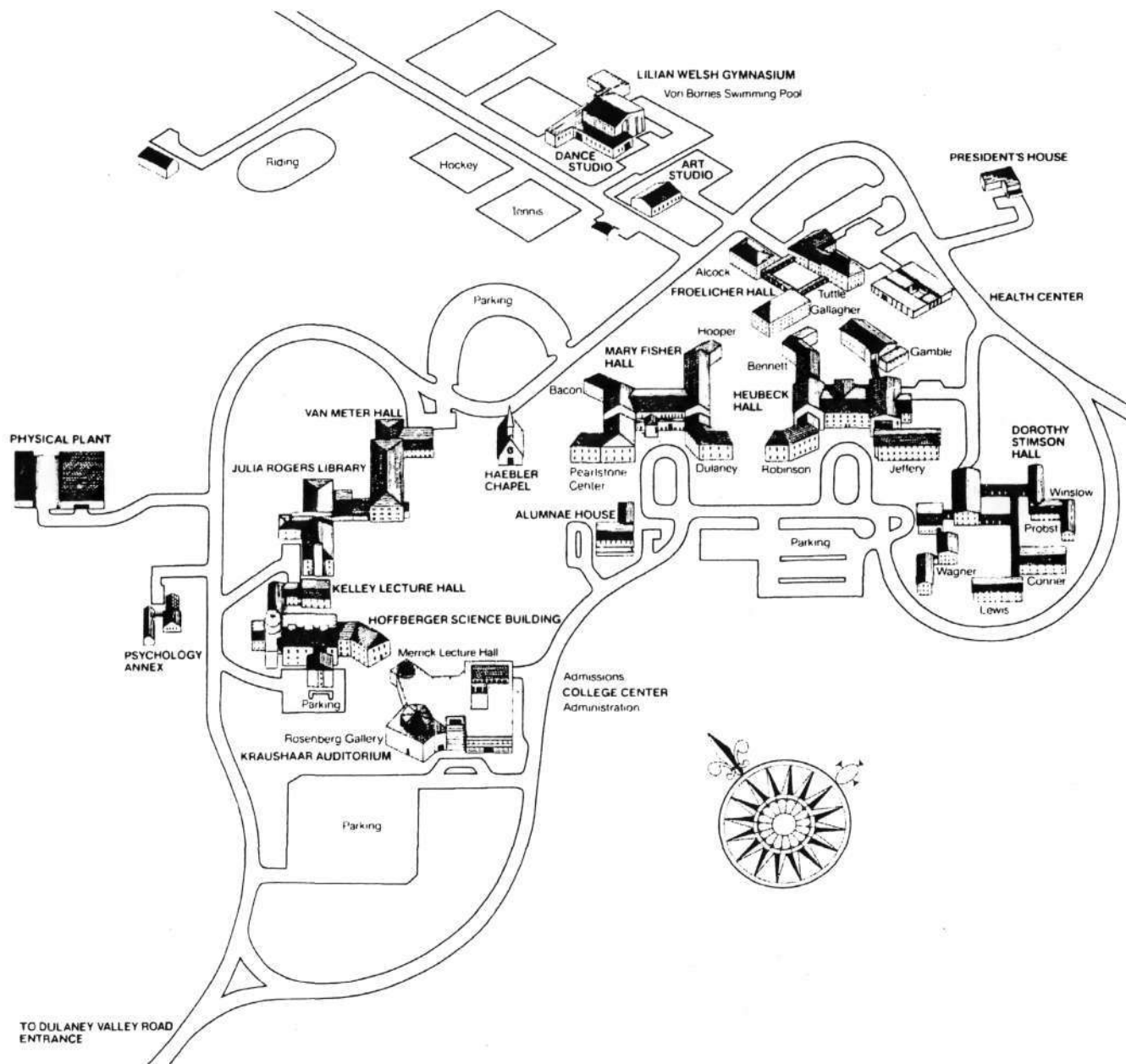
Goucher College, Towson, Baltimore County
Competition drawing, 1938.

Plan and elevation of Academic Group.
Moore and Hutchins, architects.

Source: James D. Kornwolf, ed., *Modernism in America 1937-1941: A Catalog and Exhibition of Four Architectural Competitions*.

Goucher College, Towson, Baltimore County
Revised site plan, 1943.
Moore and Hutchins, architects.
Source: *Pencil Points*, July 1943.





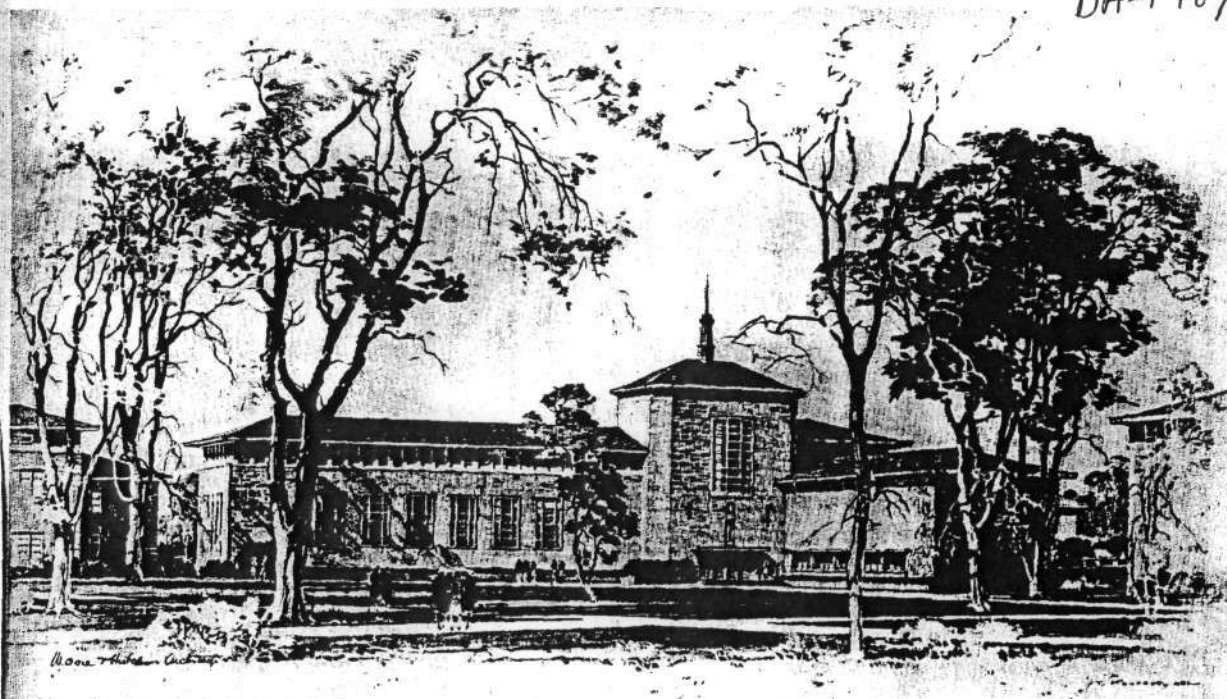
Goucher College, 1985

Plate 6

Goucher College, Towson, Baltimore County
Map, 1985.

Source: Frederic Musser, *The History of Goucher College, 1930-1985*.

BA-1484



Perspective of the proposed library for Goucher College. Moore and Hutchins, Architects, won the first award. The exterior of this building is subject to modifications already being discussed. The avowed purpose of the competition was to select an architect, not a frozen plan or design

A COLLEGE BUILDS A COLLEGE

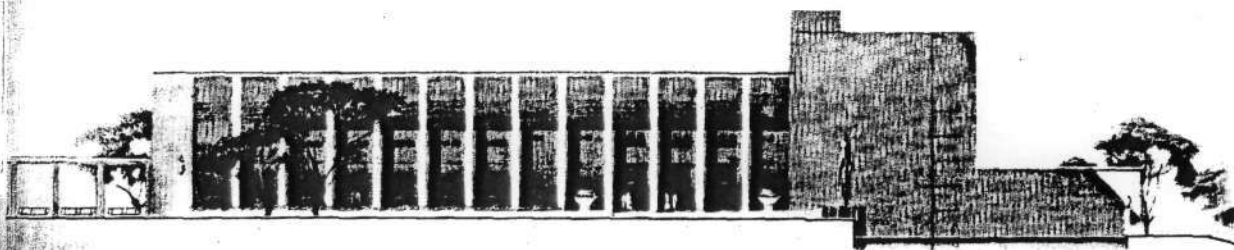
THE GOUCHER COMPETITION

BY ELEANOR PATTERSON SPENCER

WHAT IS a college—the faculty and the students or the buildings? An absurd question, yet on second thought not so easy to answer. Heredity or environment? A college must have the best of both, intellectually and physically, if that is possible. Goucher College, fifty years old, contemplates this idea with curiosity and a great deal of enthusiasm. After half a century in the city of Baltimore, in the midst of changing

economic conditions, this college of liberal arts for women has asked American architects to provide a complete development plan for the four hundred and twenty-one acres of lovely Maryland countryside on the outskirts of the city, which was purchased more than ten years ago.

The college authorities might have broadcast the news that they wanted blueprints for a college of one thousand young women. Instead they turned to the faculty and said in effect, "You are the ones who carry on the college from generation



Front elevation of the library entered in the competition by Eliel & Eero Saarinen, Architects, which won them a well deserved second award

Plate 7

Goucher College, Towson, Baltimore County
Proposals for library

Moore and Hutchins, architects (top)

Eliel and Eero Saarinen, architects (bottom)

Competition entries, 1938.

Source: *Magazine of Art*, December 1938.

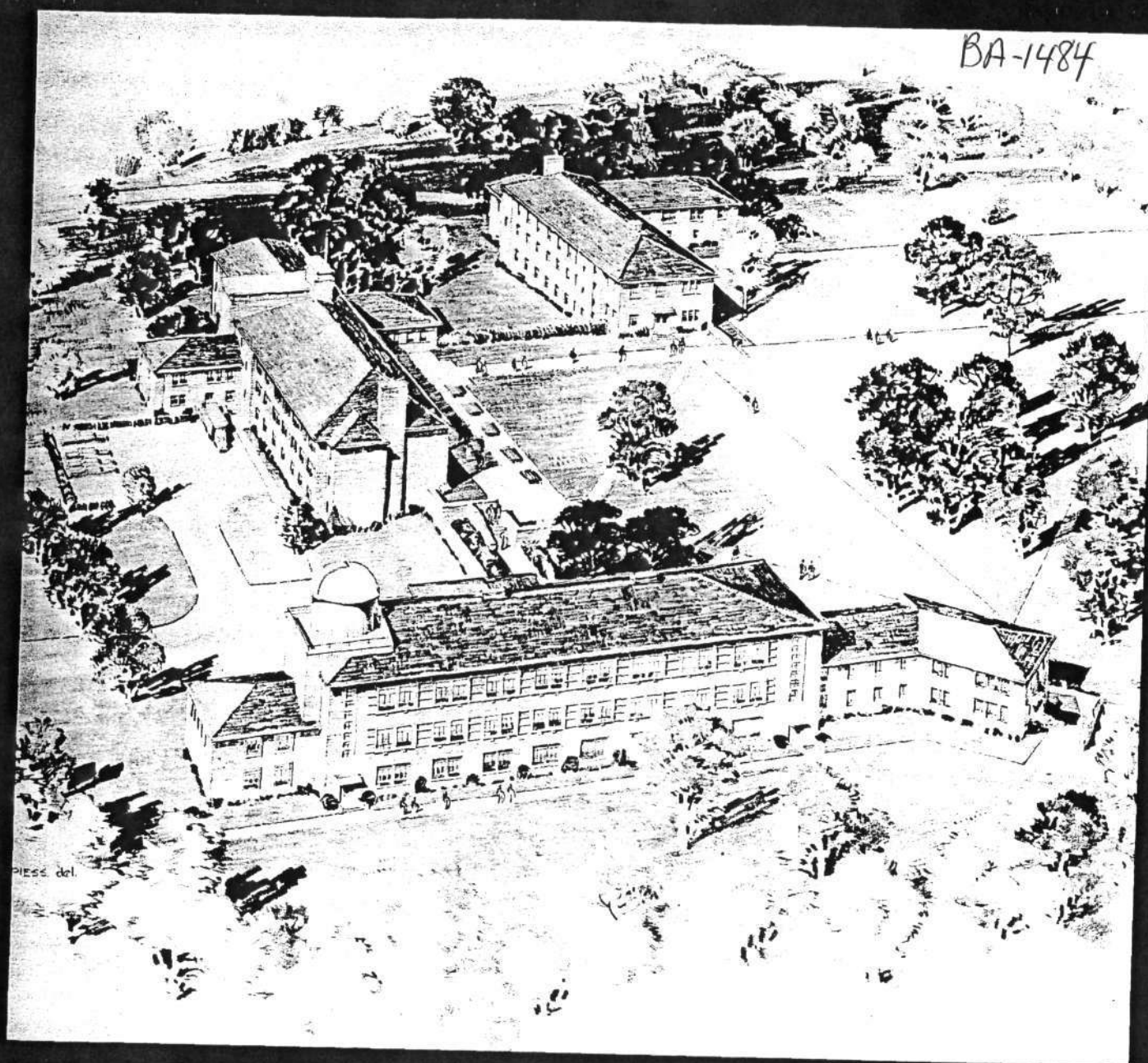


Plate 8

Goucher College, Towson, Baltimore County
Project for classrooms and library (center), 1939
Moore and Hutchins, architects

Source: James D. Kornwolf, ed., *Modernism in America
1937-1941: A Catalog and Exhibition of Four
Architectural Competitions.*

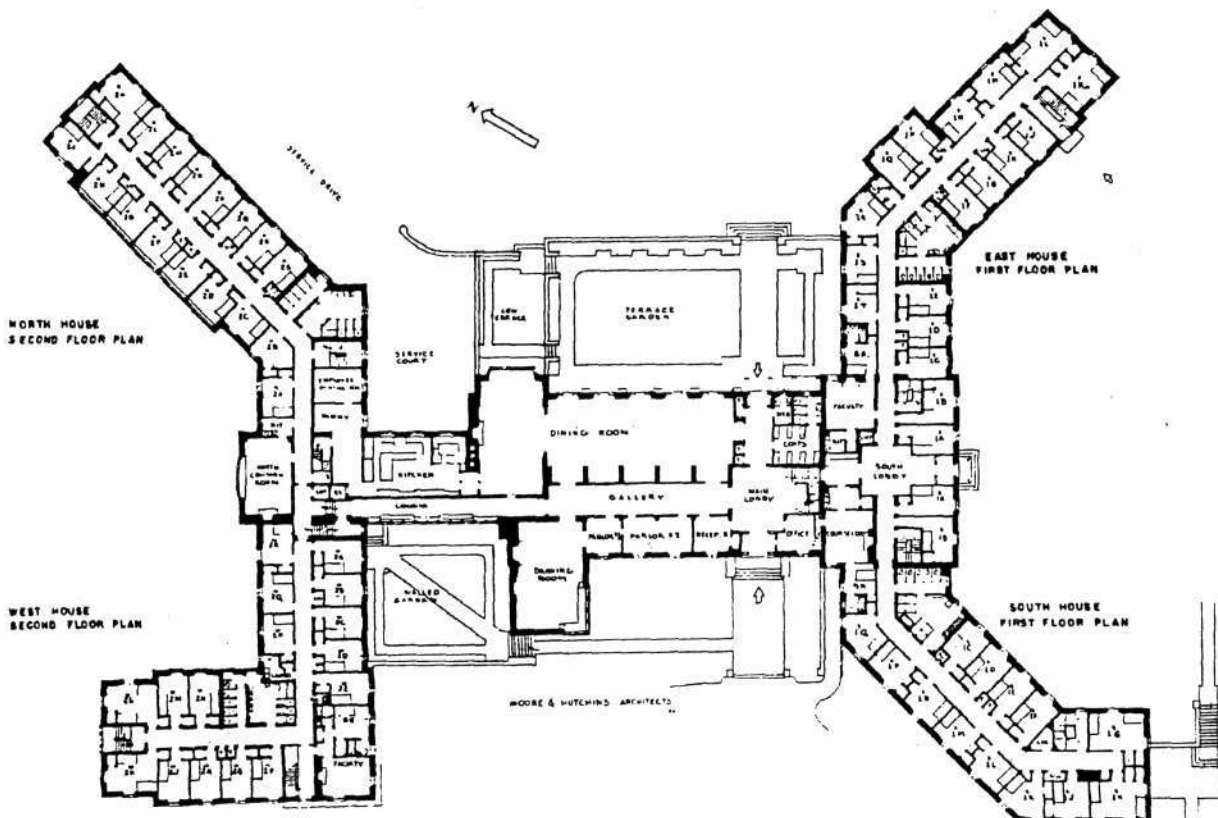
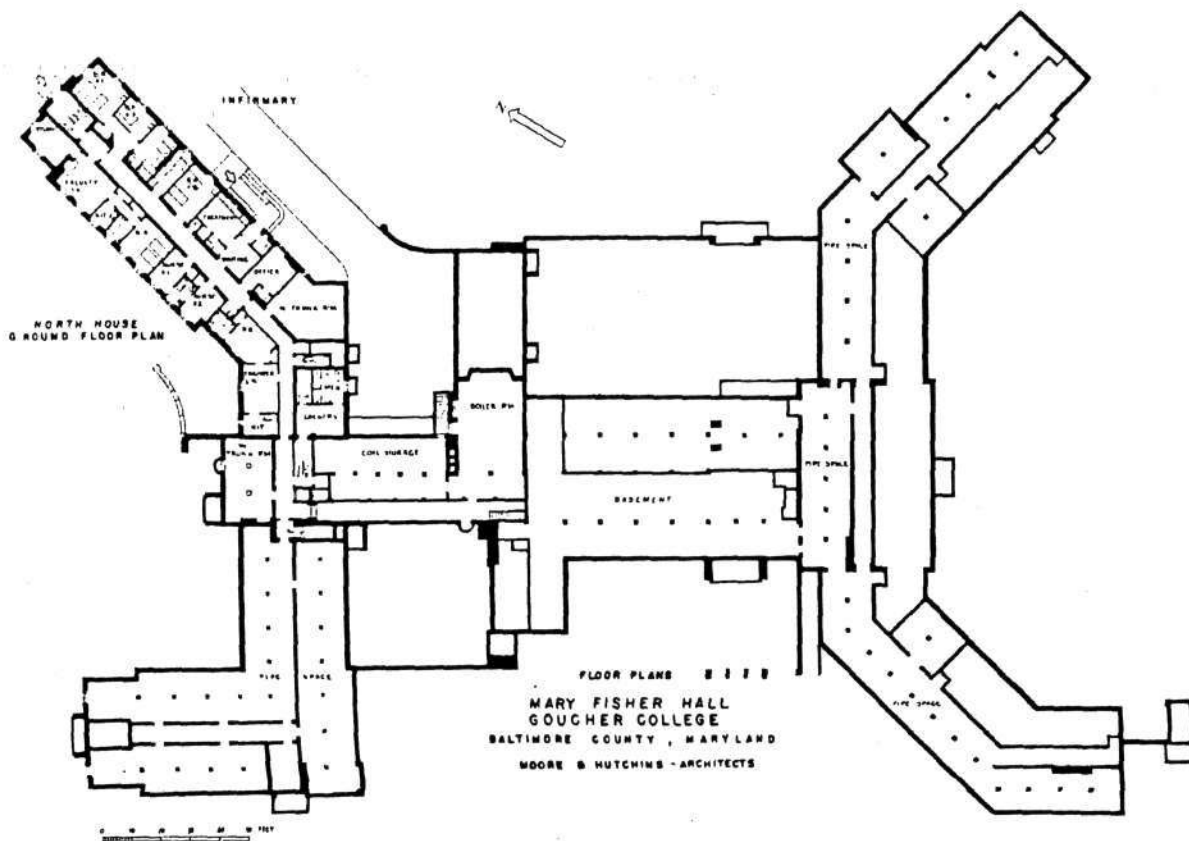


Plate 9a

Goucher College, Towson, Baltimore County

Mary Fisher Hall, Floor Plans, 1942

Moore and Hutchins, architects

Source: Goucher College Archives

BA-1484

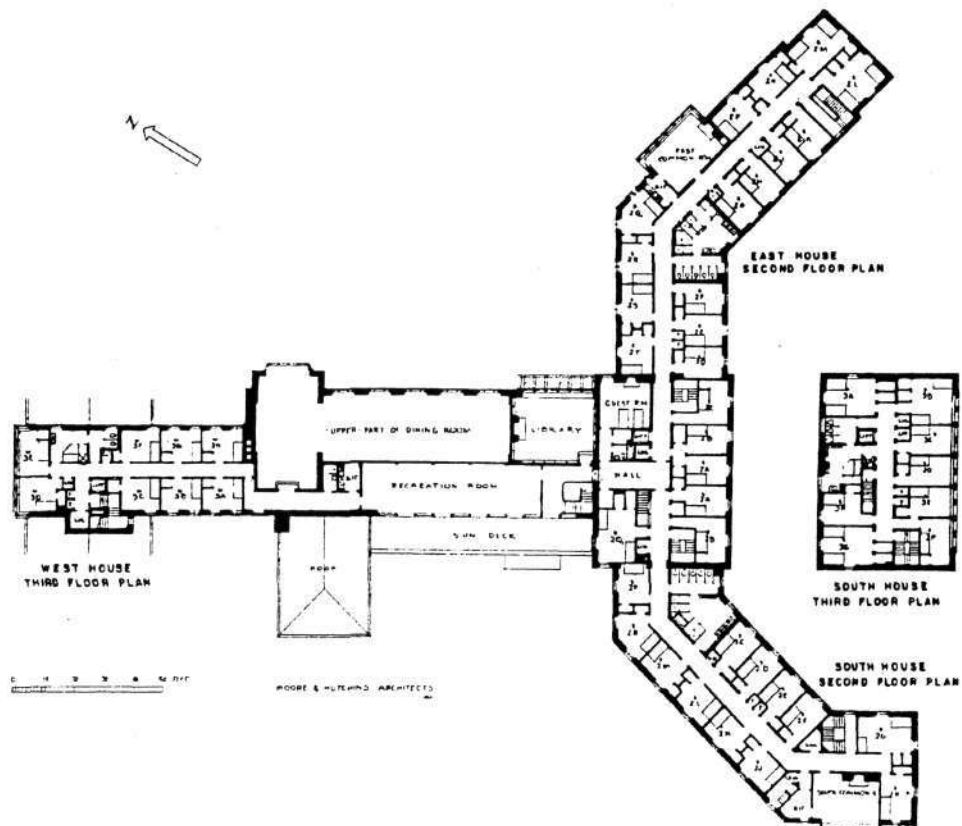
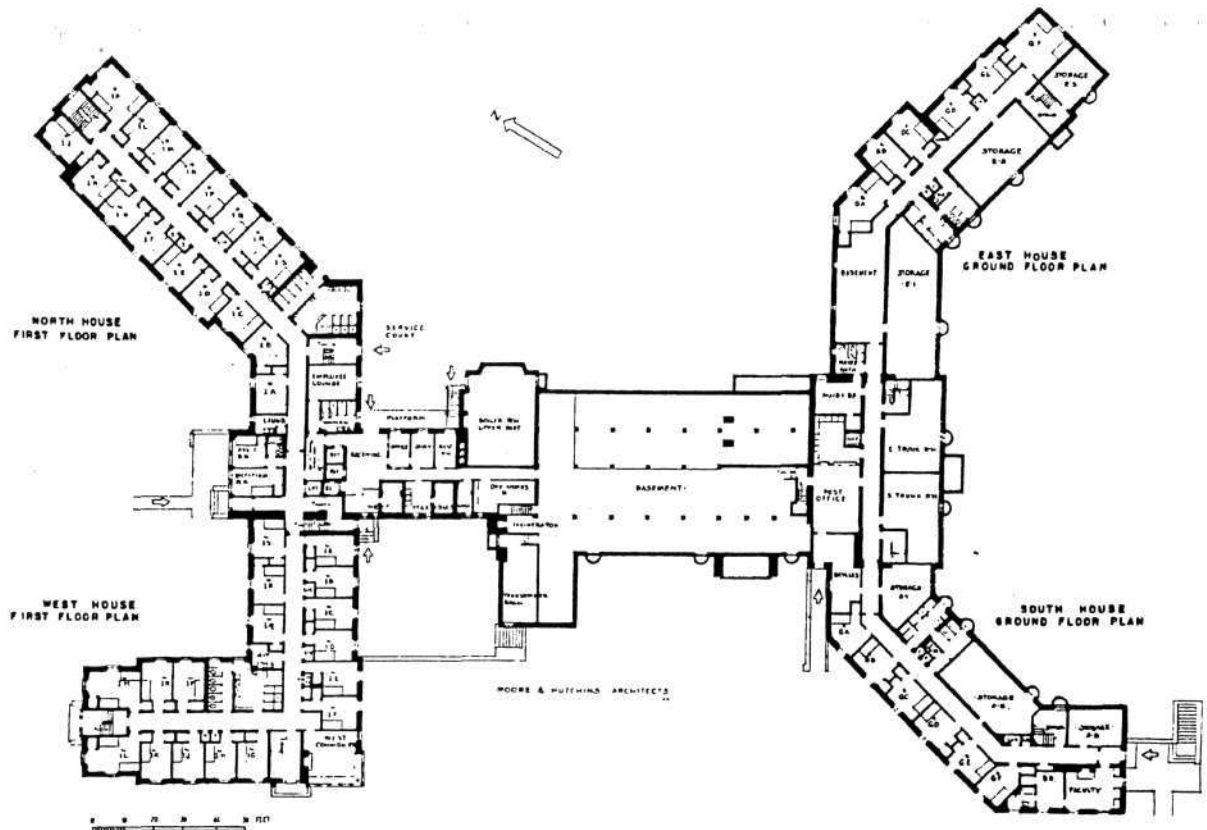


Plate 9b

Goucher College, Towson, Baltimore County

Mary Fisher Hall, Floor Plans, 1942

Moore and Hutchins, architects

Source: Goucher College Archives

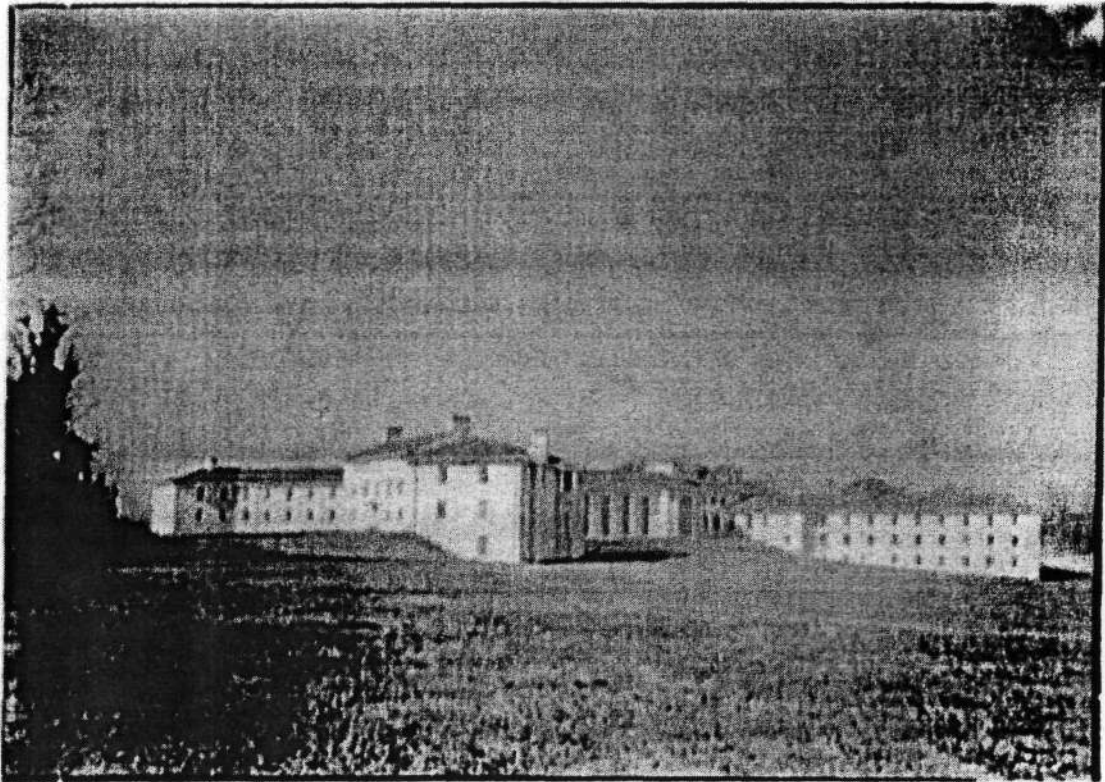


Plate 10

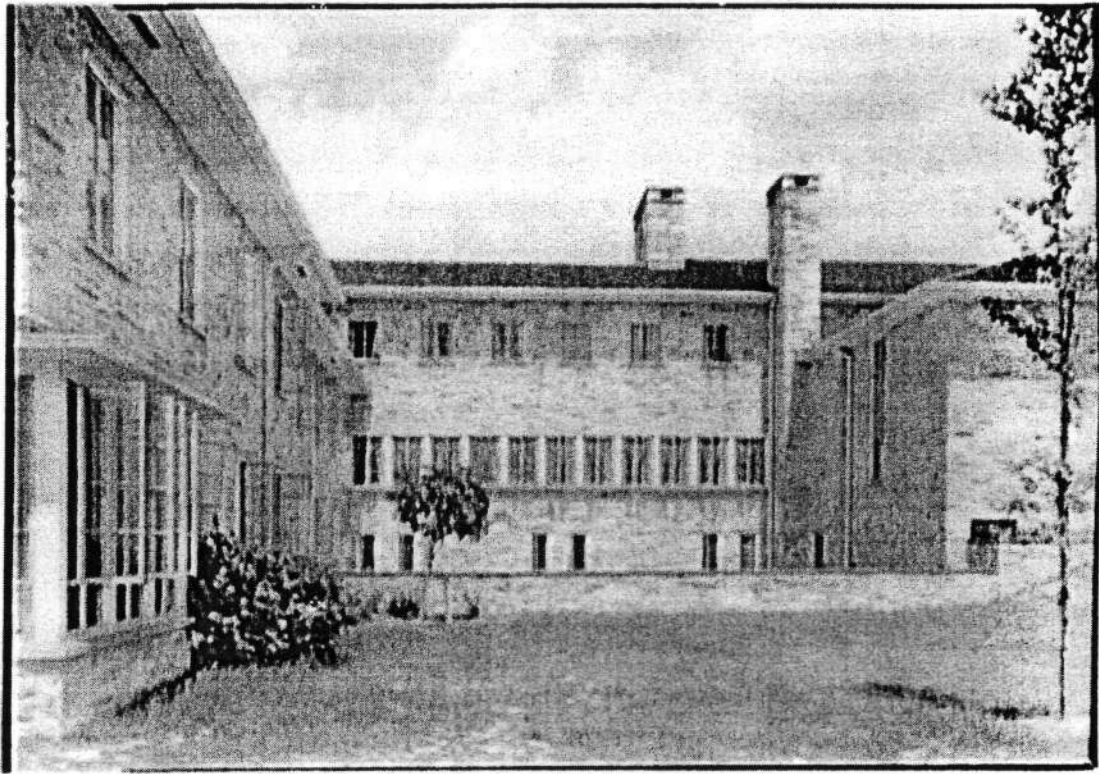
Goucher College, Towson, Baltimore County

Mary Fisher Hall, exterior view, 1942

Photograph, taken October 1942

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

**Plate 11**

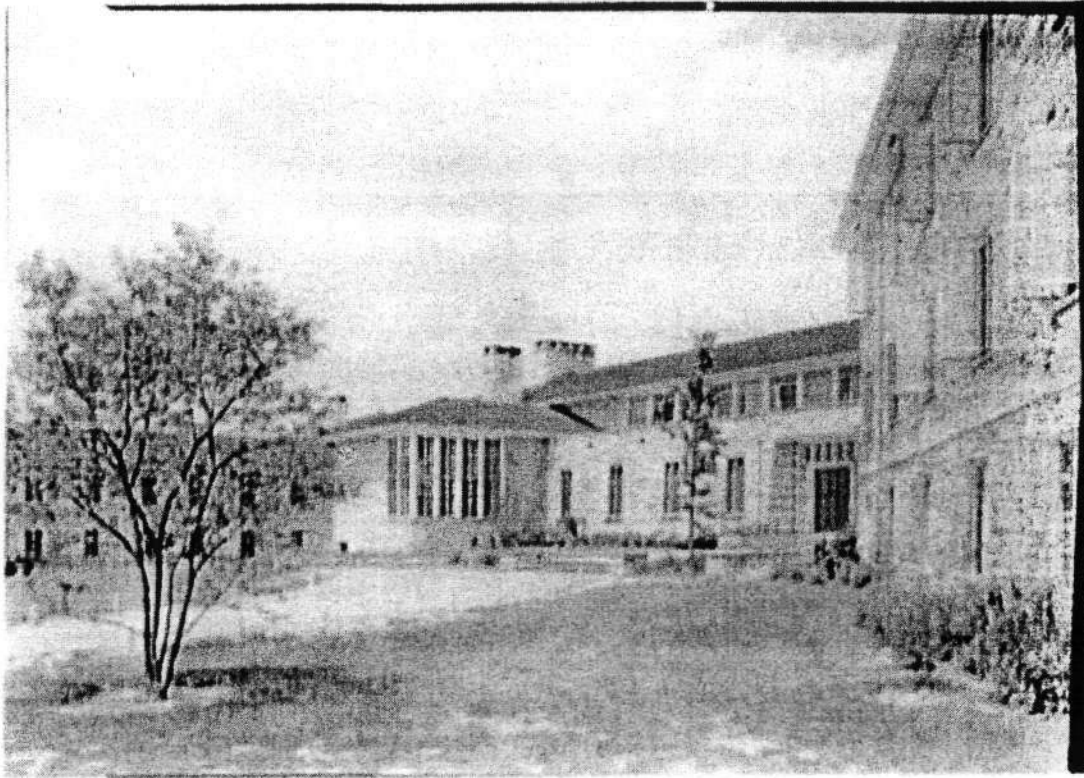
Goucher College, Towson, Baltimore County

Mary Fisher Hall, exterior view, west house (left) and wall garden and loggia (center), 1942

Photograph, taken June 1943

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

**Plate 12**

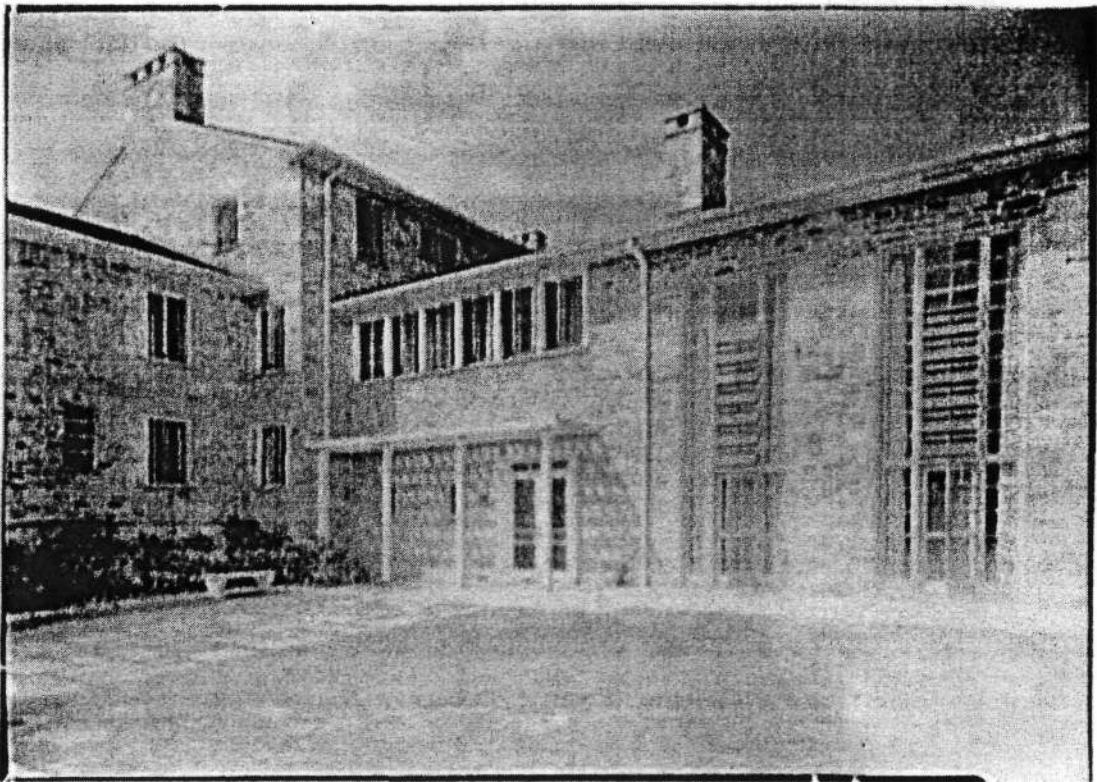
Goucher College, Towson, Baltimore County

Mary Fisher Hall, exterior view from southwest showing fenestration of the drawing room, 1942

Photograph, taken June 1943

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

**Plate 13**

Goucher College, Towson, Baltimore County

Mary Fisher Hall, exterior view, east entrance showing dining room windows (right), 1942

Photograph, taken June 1943

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

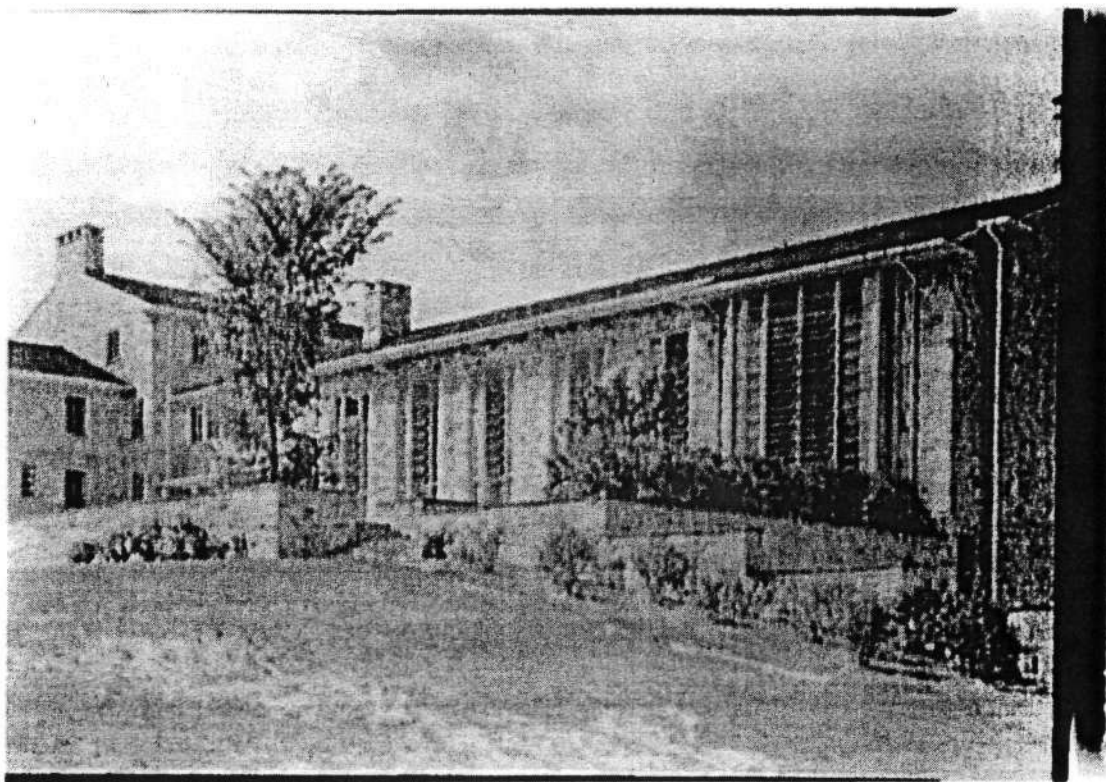


Plate 14

Goucher College, Towson, Baltimore County

Mary Fisher Hall, Dining room wing, exterior view, 1942

Photograph, taken June 1943

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

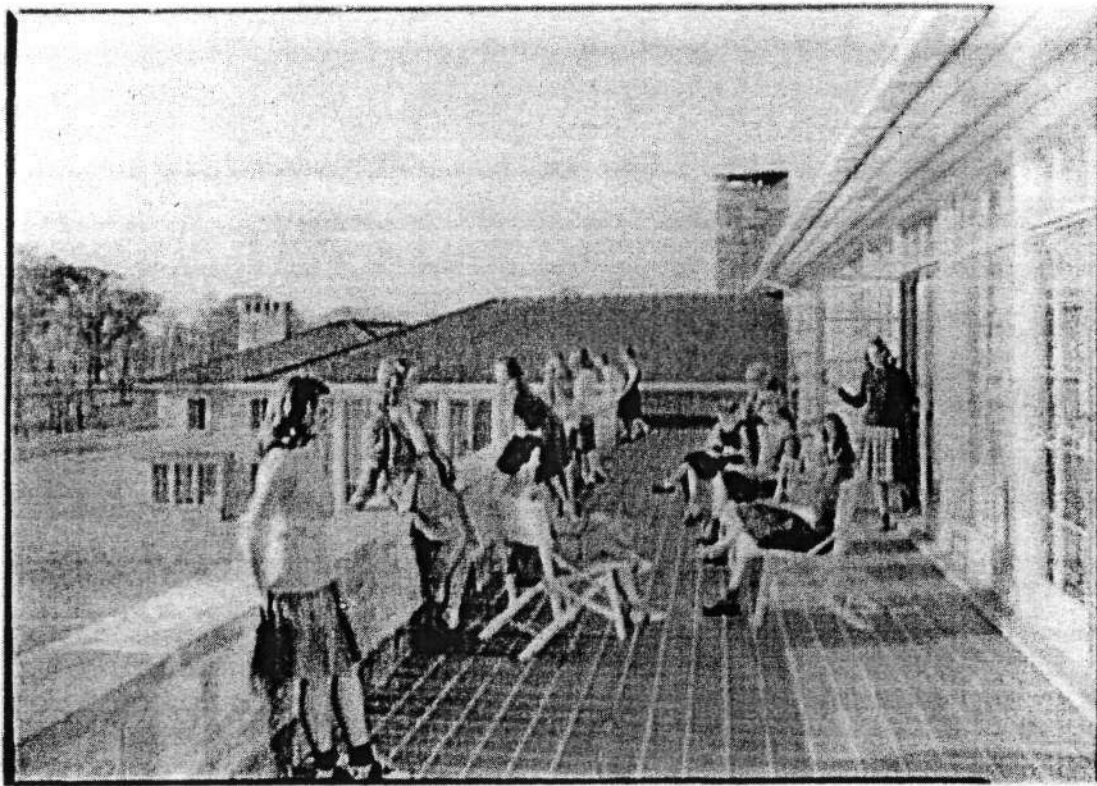


Plate 15

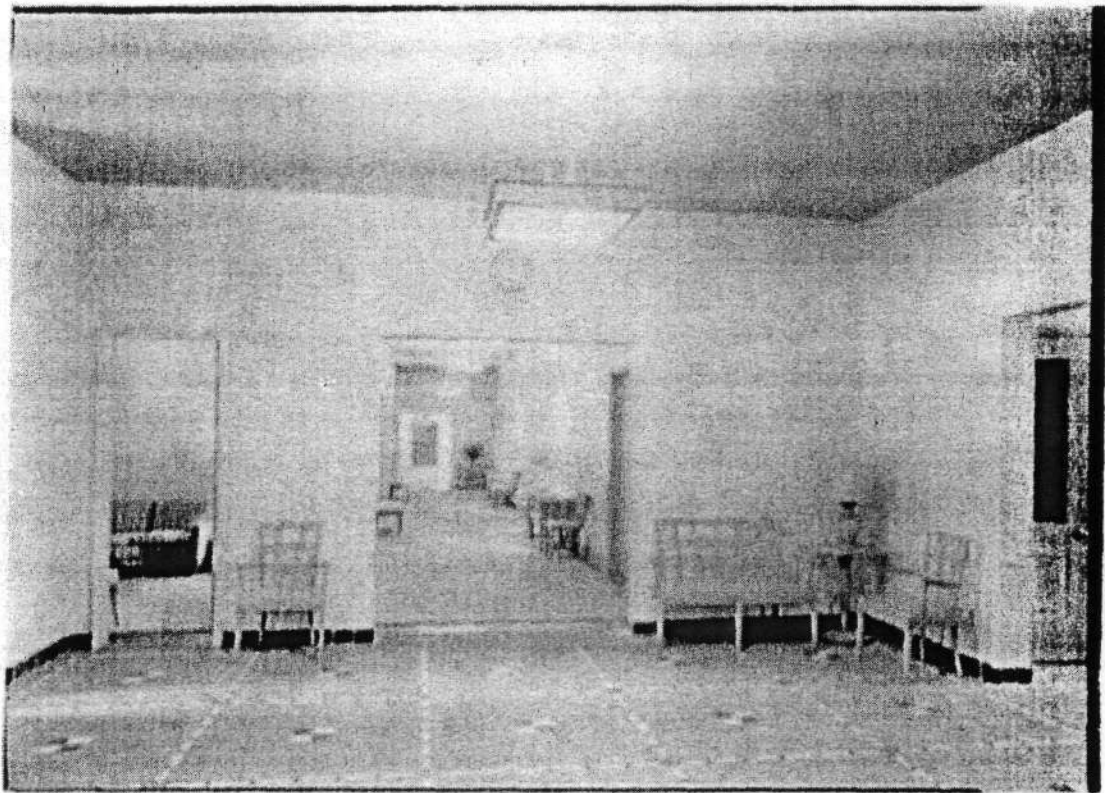
Goucher College, Towson, Baltimore County

Mary Fisher Hall, exterior view, recreation room terrace, 1942

Photograph, taken October 1942

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

**Plate 16**

Goucher College, Towson, Baltimore County

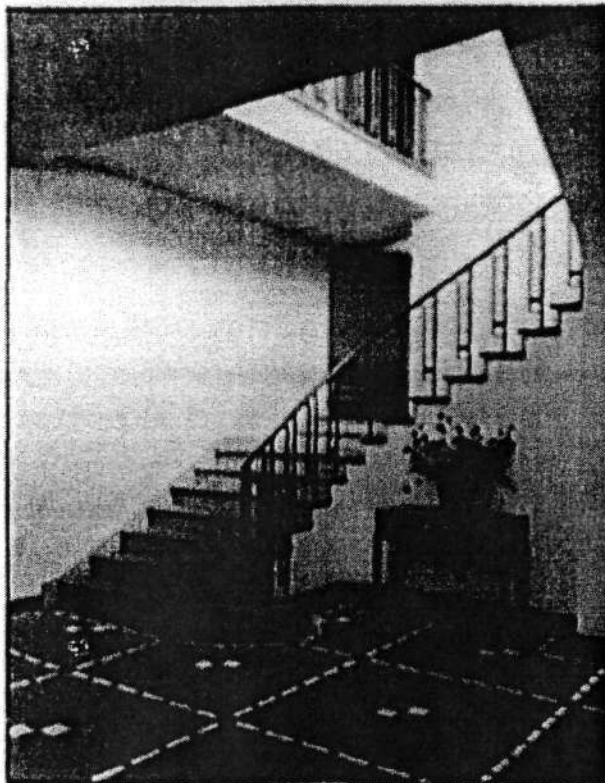
Mary Fisher Hall, interior view, entrance foyer, 1942

Photograph, taken October 1942

Moore and Hutchins, architects

Mrs. Montgomery Wright, coordinator of interior design

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

**Plate 17**

Goucher College, Towson, Baltimore County

Mary Fisher Hall, interior view, stair from the main lobby, 1942

Photograph, taken October 1942

Moore and Hutchins, architects

Mrs. Montgomery Wright, coordinator of interior design

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

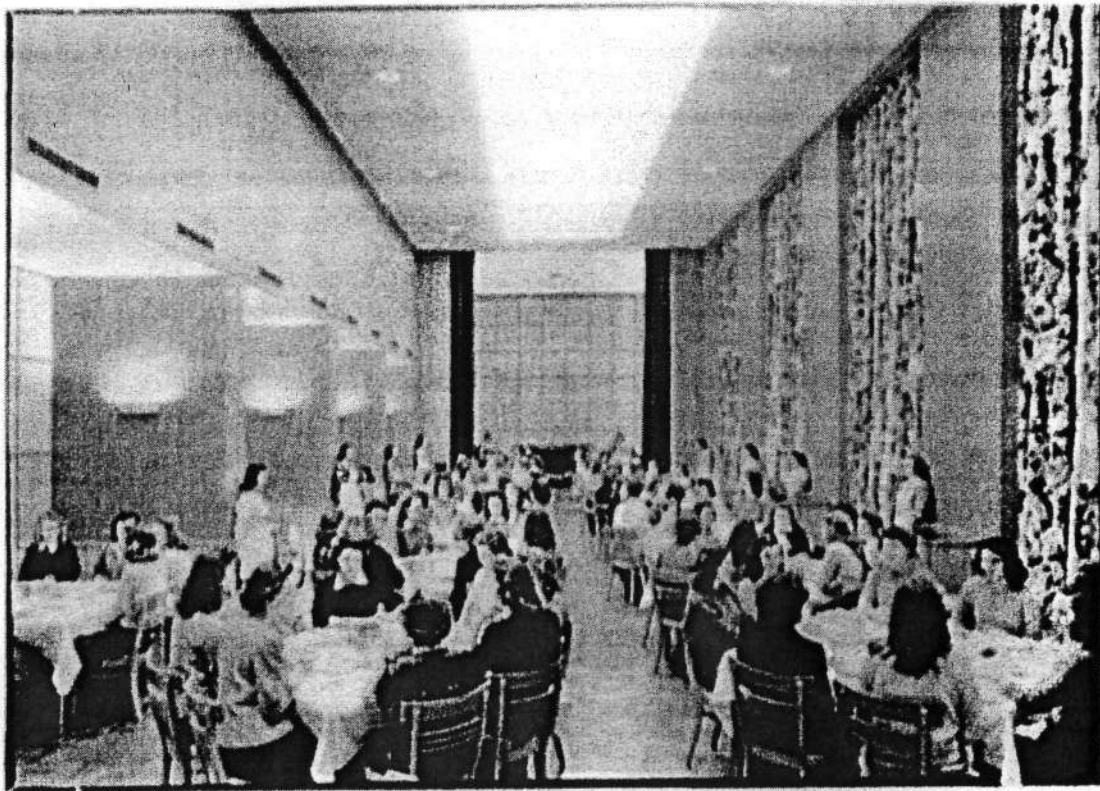


Plate 18

Goucher College, Towson, Baltimore County

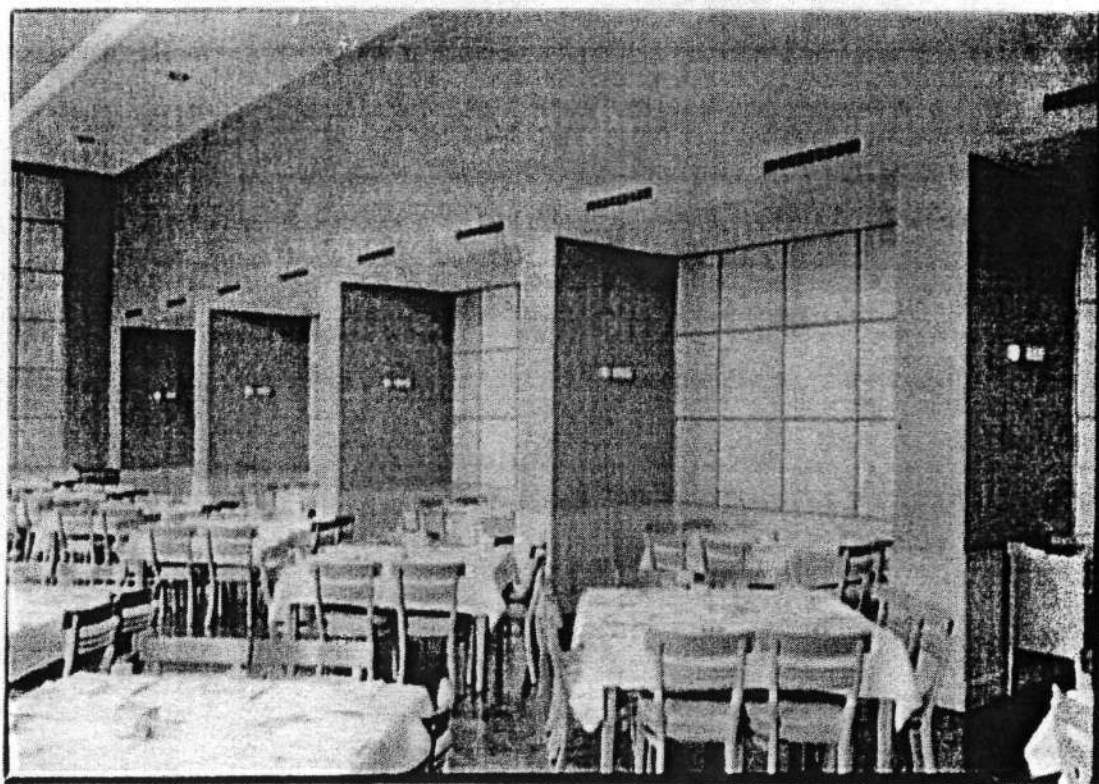
Mary Fisher Hall, interior view, dining room, to fireplace, at night, 1942

Photograph, taken October 1942

Moore and Hutchins, architects

Mrs. Montgomery Wright, coordinator of interior design

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

**Plate 19**

Goucher College, Towson, Baltimore County

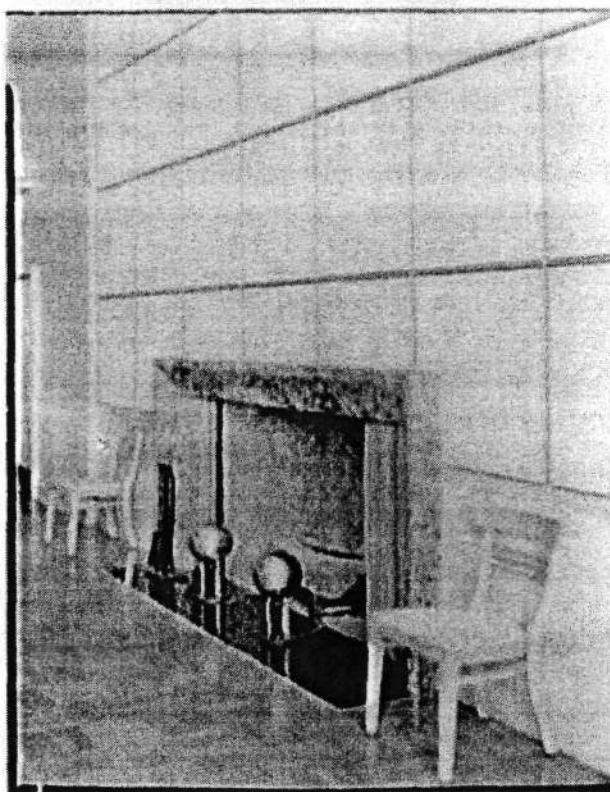
Mary Fisher Hall, dining room alcoves, 1942

Photograph, taken October 1942

Moore and Hutchins, architects

Mrs. Montgomery Wright, coordinator of interior design

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

**Plate 20**

Goucher College, Towson, Baltimore County

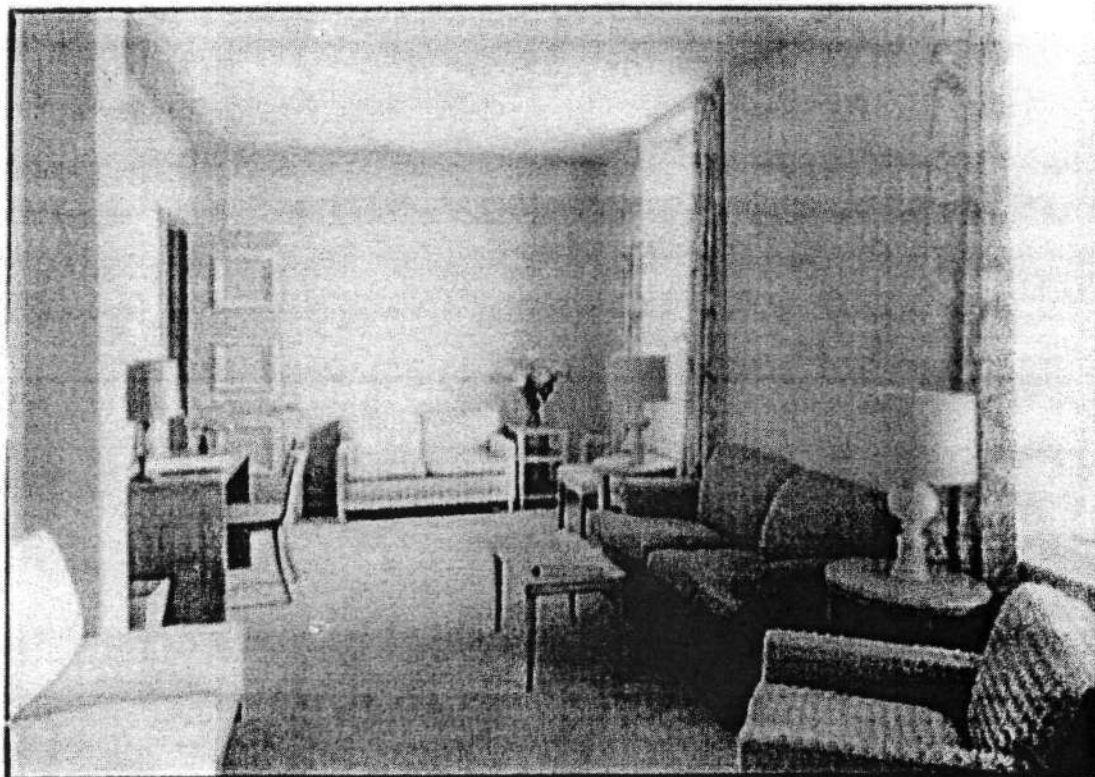
Mary Fisher Hall, interior view, dining room fireplace, 1942

Photograph, taken October 1942

Moore and Hutchins, architects

Mrs. Montgomery Wright, coordinator of interior design

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

**Plate 21**

Goucher College, Towson, Baltimore County

Mary Fisher Hall, interior view, large reception room, 1942

Photograph, taken October 1942

Moore and Hutchins, architects

Mrs. Montgomery Wright, coordinator of interior design

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

**Plate 22**

Goucher College, Towson, Baltimore County

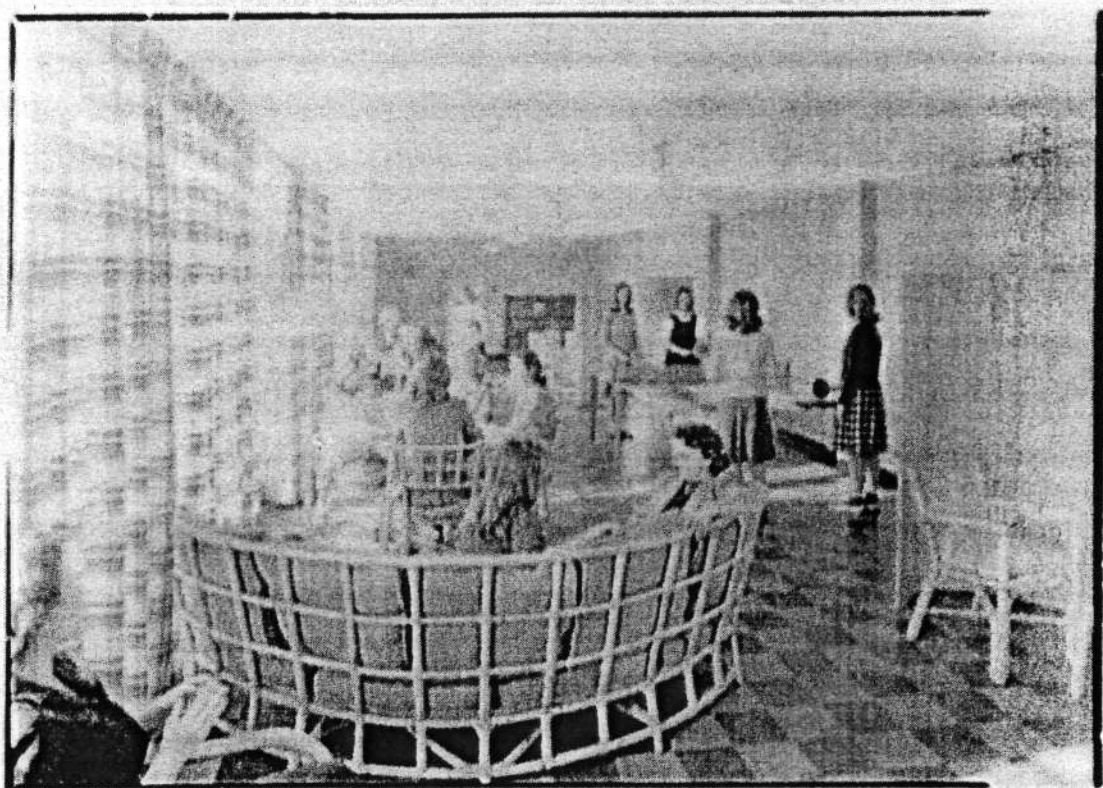
Mary Fisher Hall, interior view, drawing room, 1942

Photograph, taken June 1943

Moore and Hutchins, architects

Mrs. Montgomery Wright, coordinator of interior design

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

**Plate 23**

Goucher College, Towson, Baltimore County

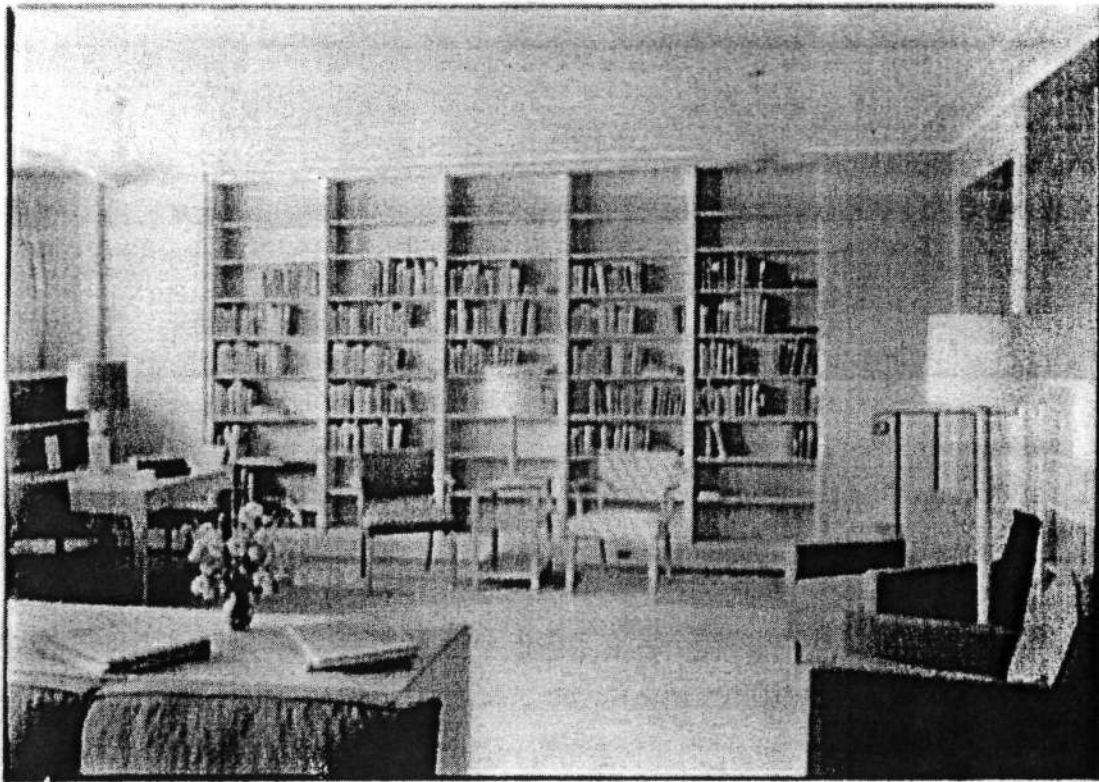
Mary Fisher Hall, interior view, recreation room, 1942

Photograph, taken October 1942

Moore and Hutchins, architects

Mrs. Montgomery Wright, coordinator of interior design

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

**Plate 24**

Goucher College, Towson, Baltimore County

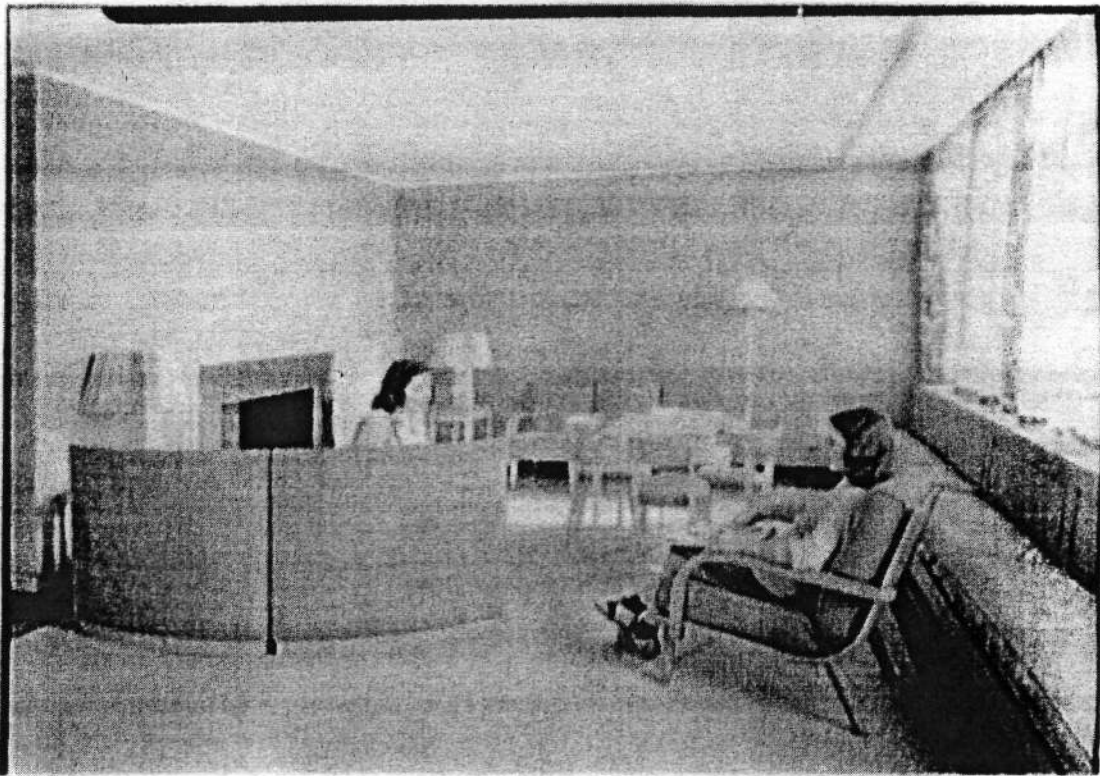
Mary Fisher Hall, interior view, library, 1942

Photograph, taken October 1942

Moore and Hutchins, architects

Mrs. Montgomery Wright, coordinator of interior design

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

**Plate 25**

Goucher College, Towson, Baltimore County

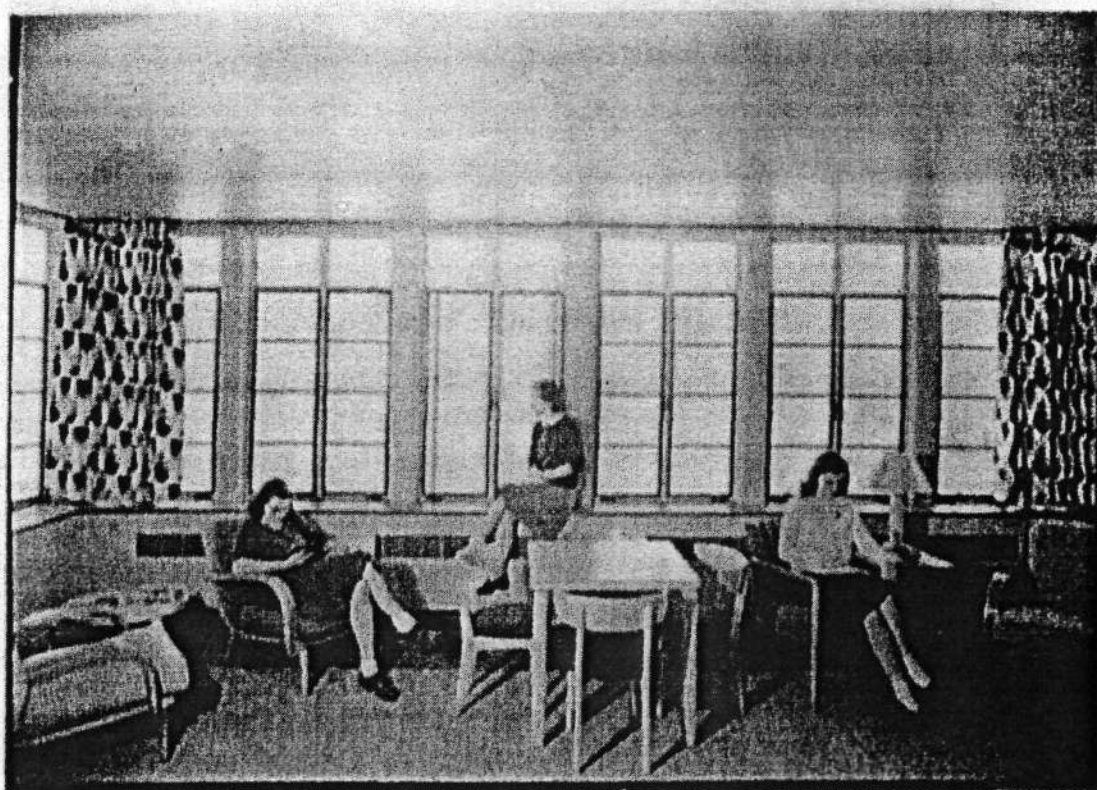
Mary Fisher Hall, south commons, 1942

Photograph, taken October 1942

Moore and Hutchins, architects

Mrs. Montgomery Wright, coordinator of interior design

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

**Plate 26**

Goucher College, Towson, Baltimore County

Mary Fisher Hall, interior view, east commons, 1942

Photograph, taken October 1942

Moore and Hutchins, architects

Mrs. Montgomery Wright, coordinator of interior design

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

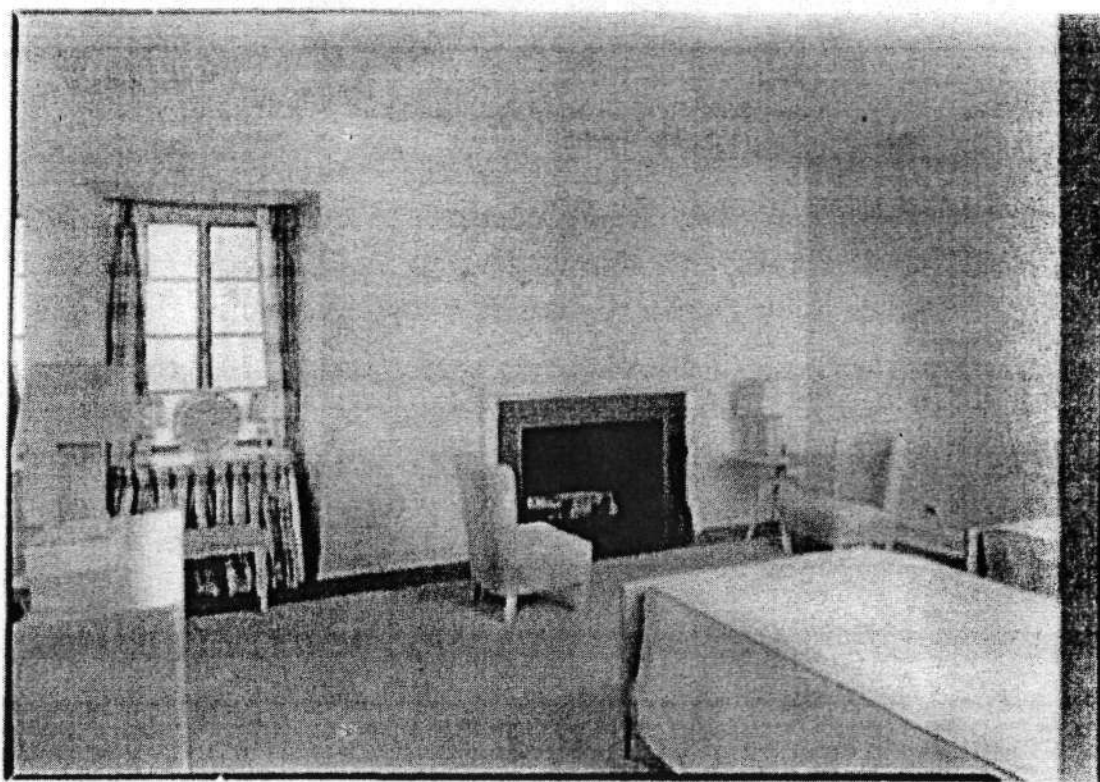


Plate 27

Goucher College, Towson, Baltimore County

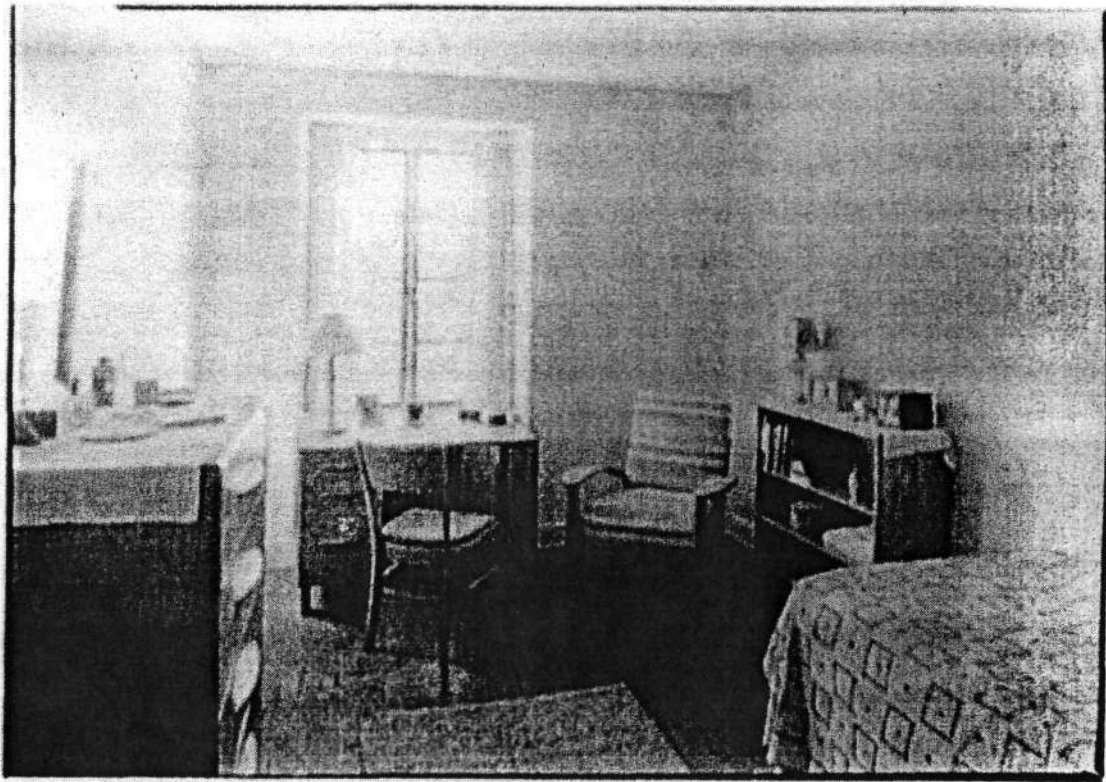
Mary Fisher Hall, interior view, guest room, 1942

Photograph, taken October 1942

Moore and Hutchins, architects

Mrs. Montgomery Wright, coordinator of interior design

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

**Plate 28**

Goucher College, Towson, Baltimore County

Mary Fisher Hall, interior view, typical student bedroom, 1942

Photograph, taken October 1942

Moore and Hutchins, architects

Mrs. Montgomery Wright, coordinator of interior design

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress



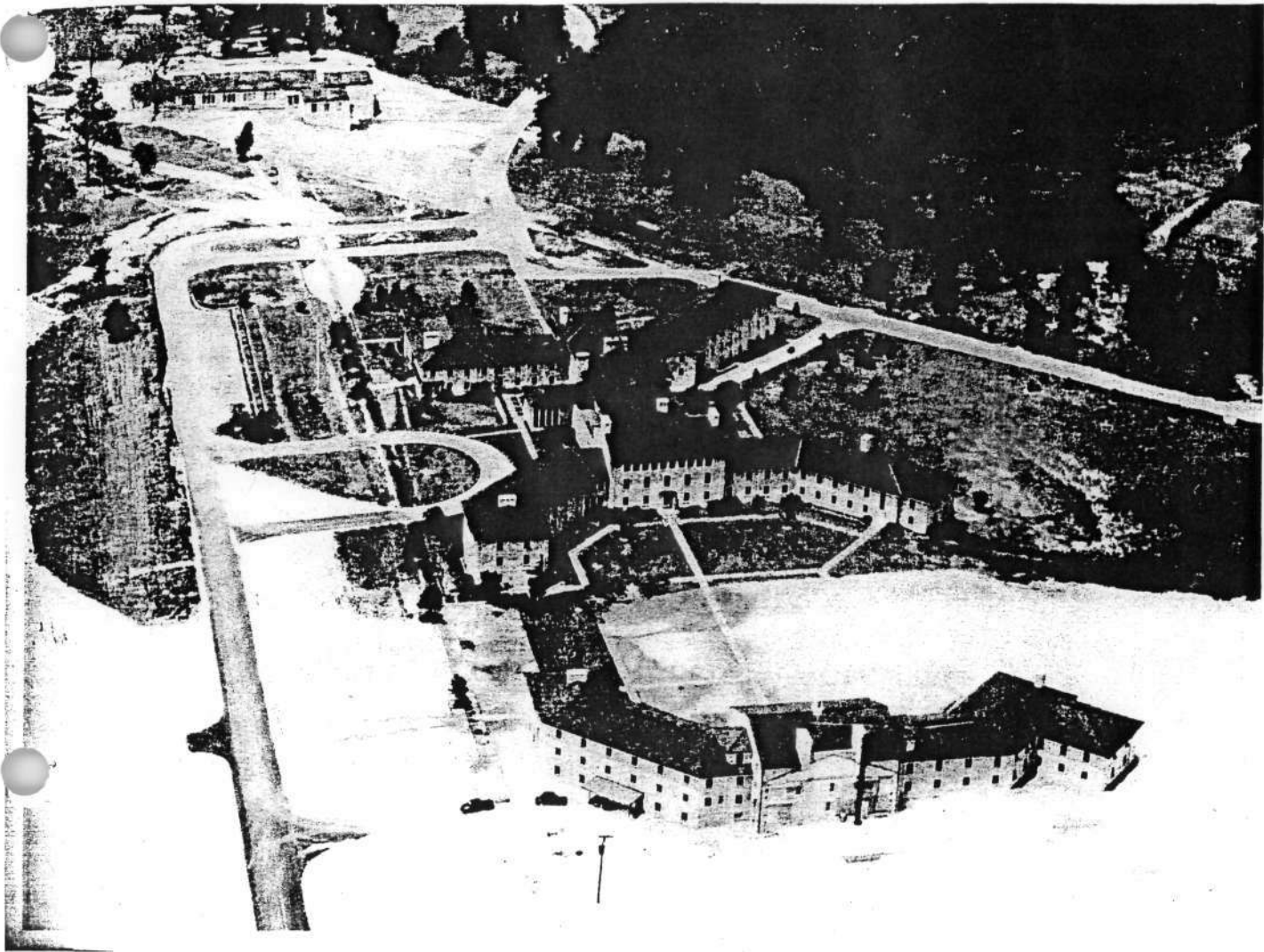
Plate 29

Goucher College, Towson, Baltimore County

Anna Heubeck Hall (Phase I), exterior view, 1948

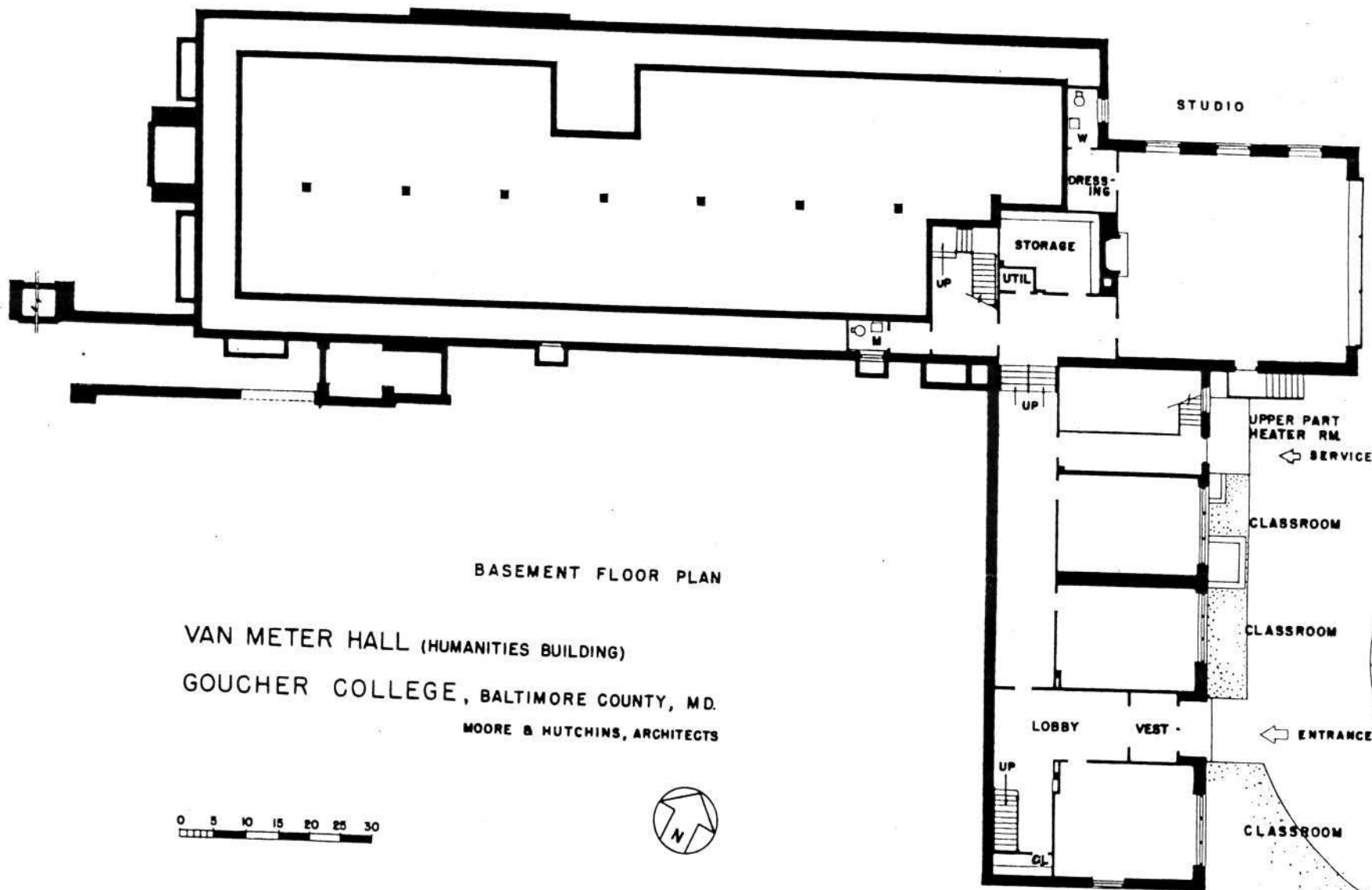
Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

**Plate 30**

Goucher College, Towson, Baltimore County
Aerial view of core campus, c. 1948, showing Mary
Fisher Hall and Anne Huebeck Hall (bottom)

Source: James D. Kornwolf, ed., *Modernism in America
1937-1941: A Catalog and Exhibition of Four
Architectural Competitions.*



BA-1484

Plate 31a

Goucher College, Towson, Baltimore County

Van Meter Hall, basement plan

Moore and Hutchins, architects

Source: Goucher College Archives.

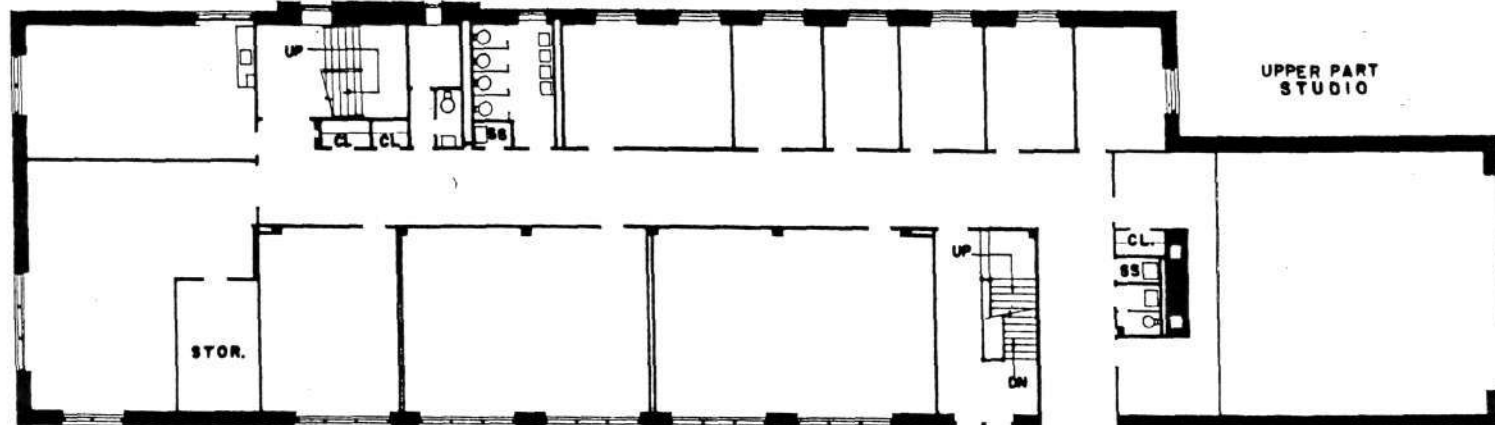
SECRETARIES' LOUNGE

MAIDS' ROOM

CONFERENCE ROOM

STAFF OFFICES

UPPER PART
STUDIO



STUDENTS' LOUNGE

CLASSROOMS

ENTRANCE

GROUND FLOOR PLAN

VAN METER HALL (HUMANITIES BUILDING)

GOUCHER COLLEGE, BALTIMORE COUNTY, MD.

MOORE & HUTCHINS, ARCHITECTS

FINE ARTS
AND EDUCATION

SECY'S OFFICE

ADMISSIONS OFFICE

SECY'S OFFICE

PRESIDENTS OFFICE

RECEP-
TION

0 5 10 15 20 25 30



BA-1484

Plate 31b

Goucher College, Towson, Baltimore County
Van Meter Hall, ground floor plan
Moore and Hutchins, architects
Source: Goucher College Archives.

CLASSROOM

STAFF OFFICES

REST ROOM

LIBRARY

VEST

LOBBY

VEST

PORCH

CLASSROOMS

SEC'Y'S

FILES

RECEPTION

VOCATIONAL OFFICE

ASSIST TO THE DEAN

DEAN OF STUDENTS

REGISTRAR

SECRETARIES

DEAN OF FACULTY

SEC'Y'S

FIRST FLOOR PLAN

VAN METER HALL (HUMANITIES BUILDING)

GOUCHER COLLEGE, BALTIMORE COUNTY, MD.

MOORE & HUTCHINS, ARCHITECTS

0 5 10 15 20 25 30



BA-1484

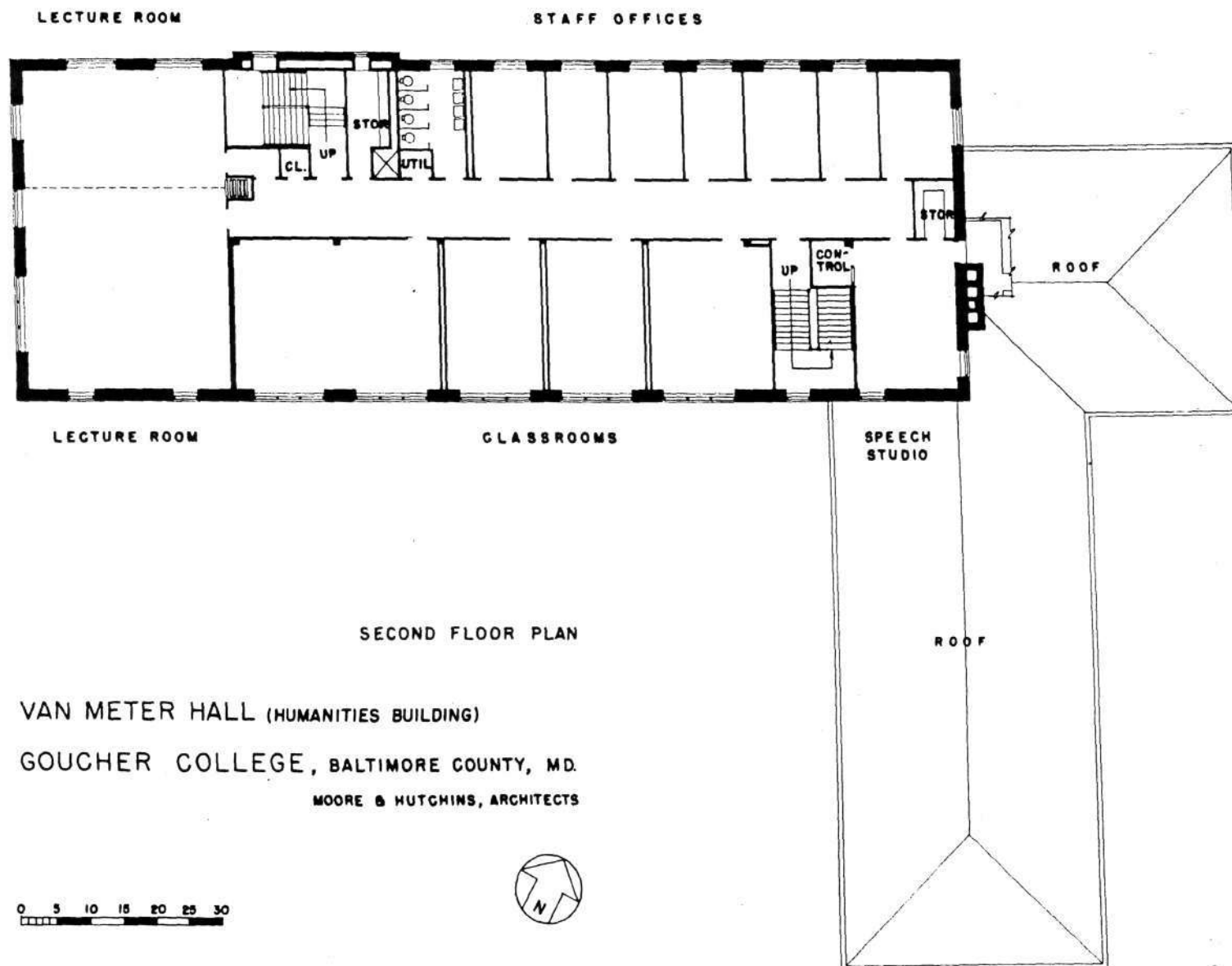
Plate 31c

Goucher College, Towson, Baltimore County

Van Meter Hall, first floor plan

Moore and Hutchins, architects

Source: Goucher College Archives.



BA-1484

Plate 31d

Goucher College, Towson, Baltimore County

Van Meter Hall, second floor plan

Moore and Hutchins, architects

Source: Goucher College Archives.

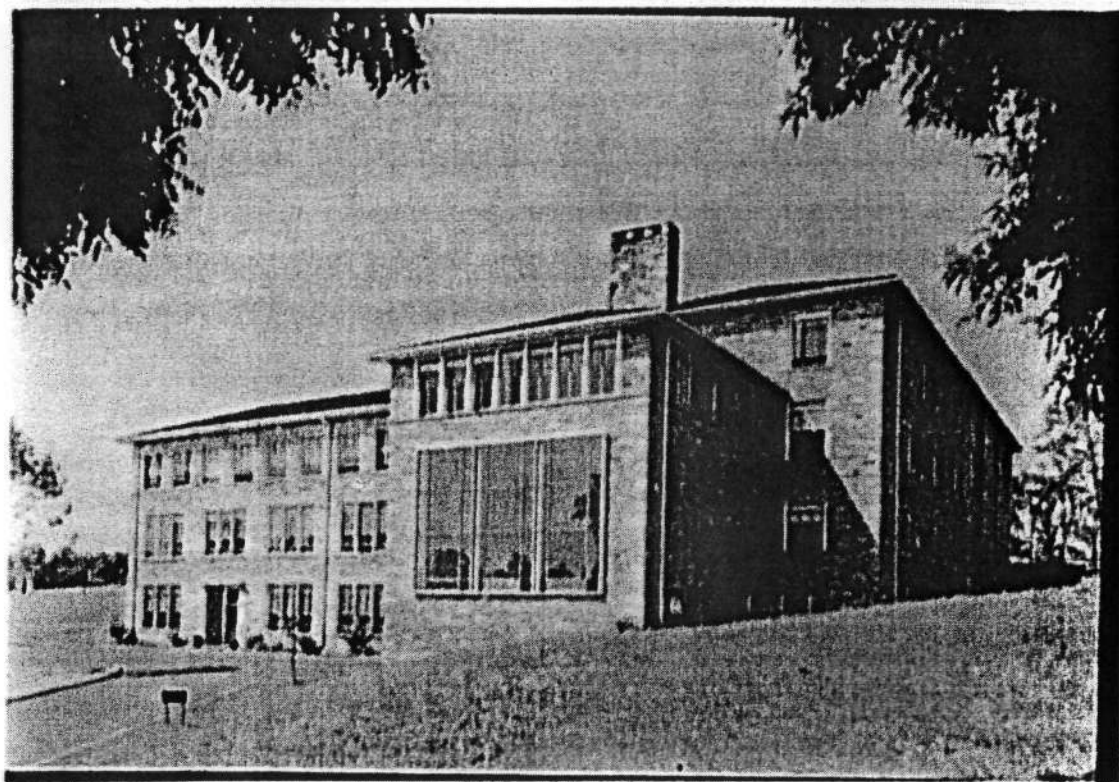


Plate 32

Goucher College, Towson, Baltimore County

Van Meter Hall, exterior view, 1952

Photograph, taken June 1952

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

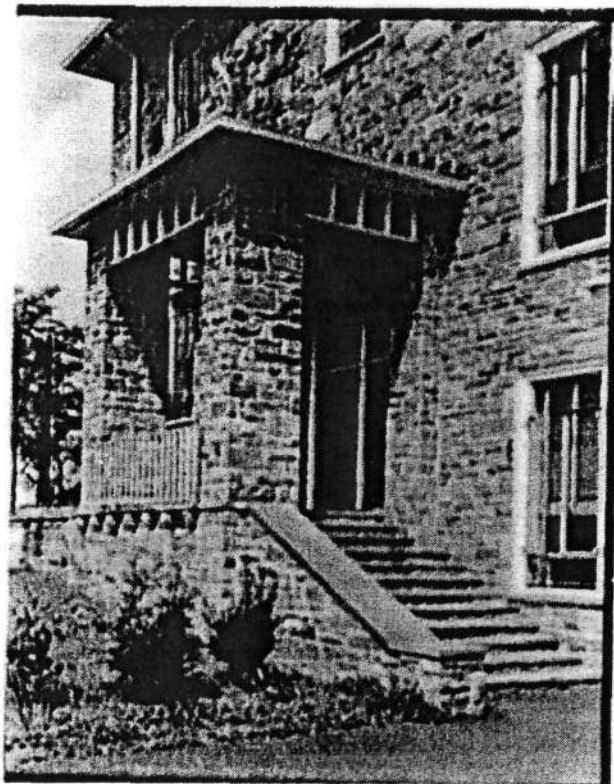


Plate 33

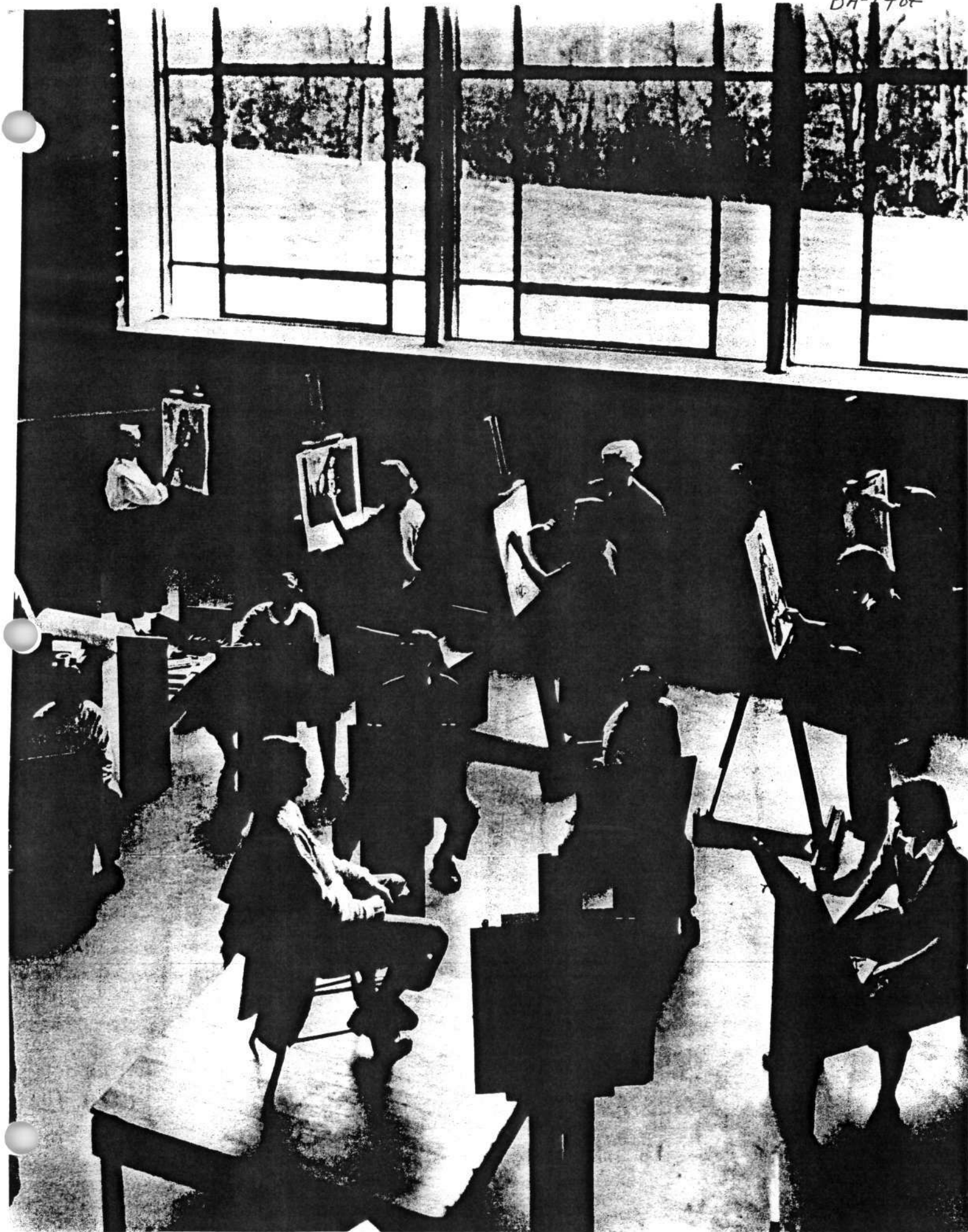
Goucher College, Towson, Baltimore County

Van Meter Hall, exterior view, rear entrance, 1952

Photograph, taken June 1952

Moore and Hutchins, architects

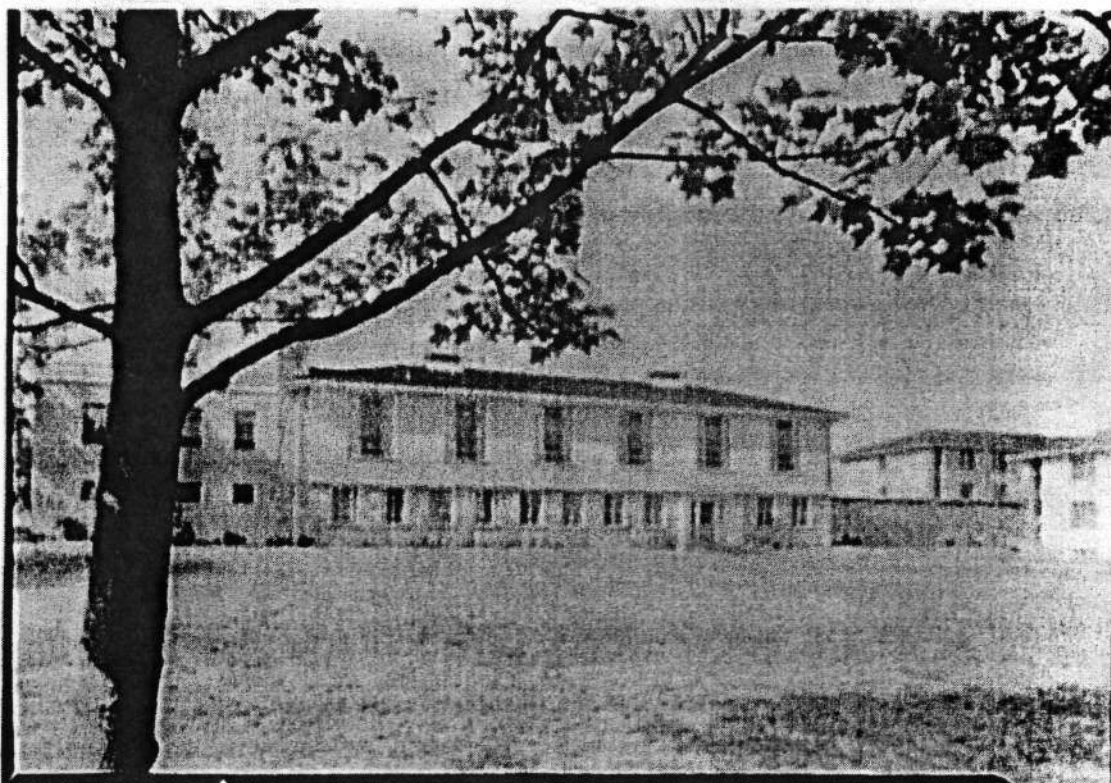
Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress



THE STUDIO

Plate 34

Goucher College, Towson, Baltimore County
Van Meter Hall, interior of art studio, photograph
Source: Goucher College Archives.

**Plate 35**

Goucher College, Towson, Baltimore County

Froelicher Hall, exterior view, 1952

Photograph, taken June 1952

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

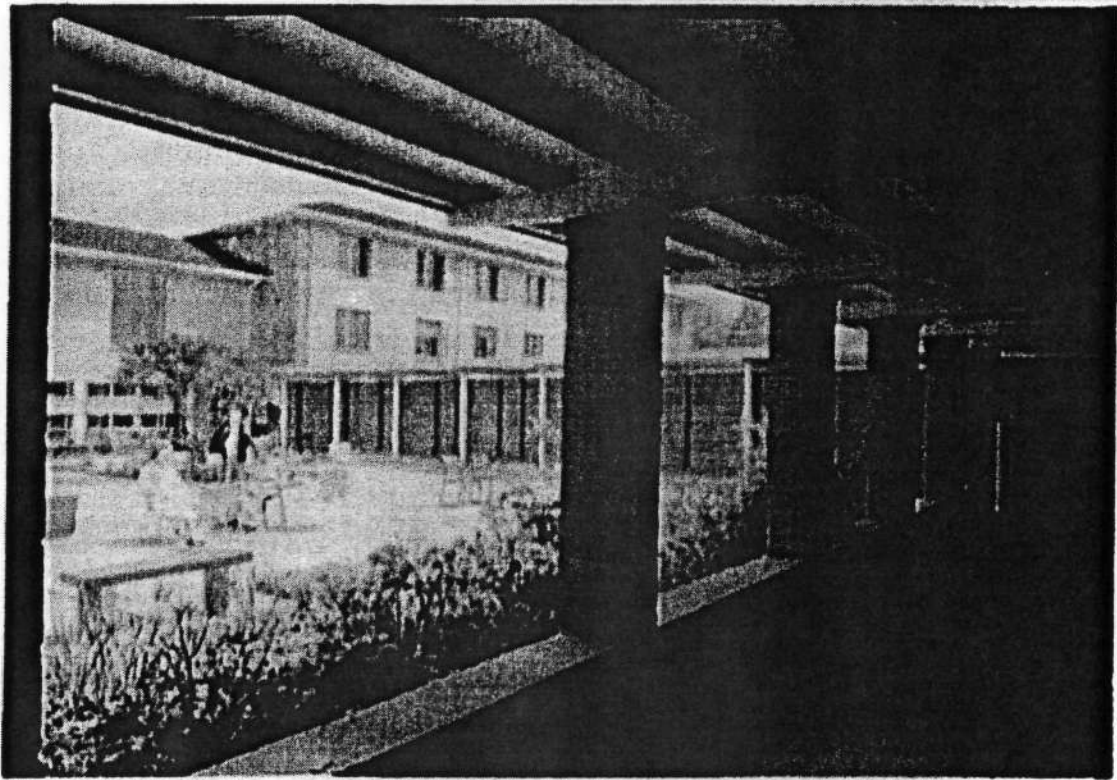


Plate 36

Goucher College, Towson, Baltimore County

Froelicher Hall, exterior view from courtyard, 1952

Photograph, taken June 1952

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

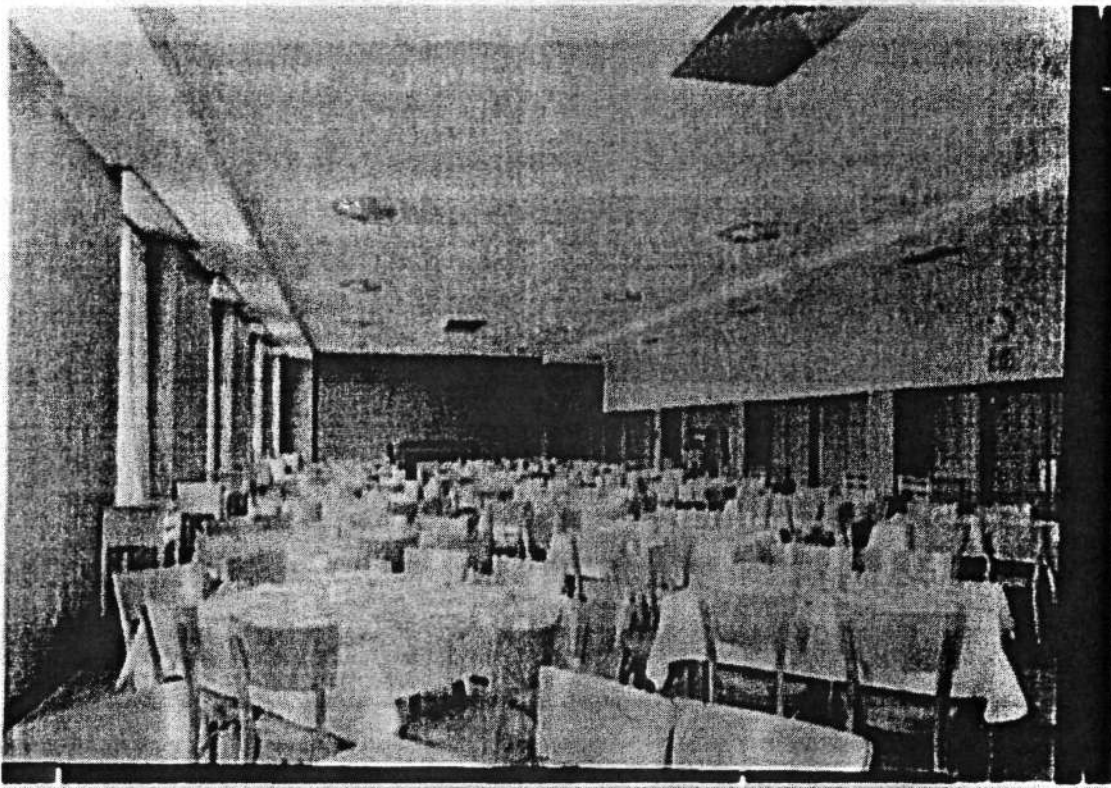


Plate 37

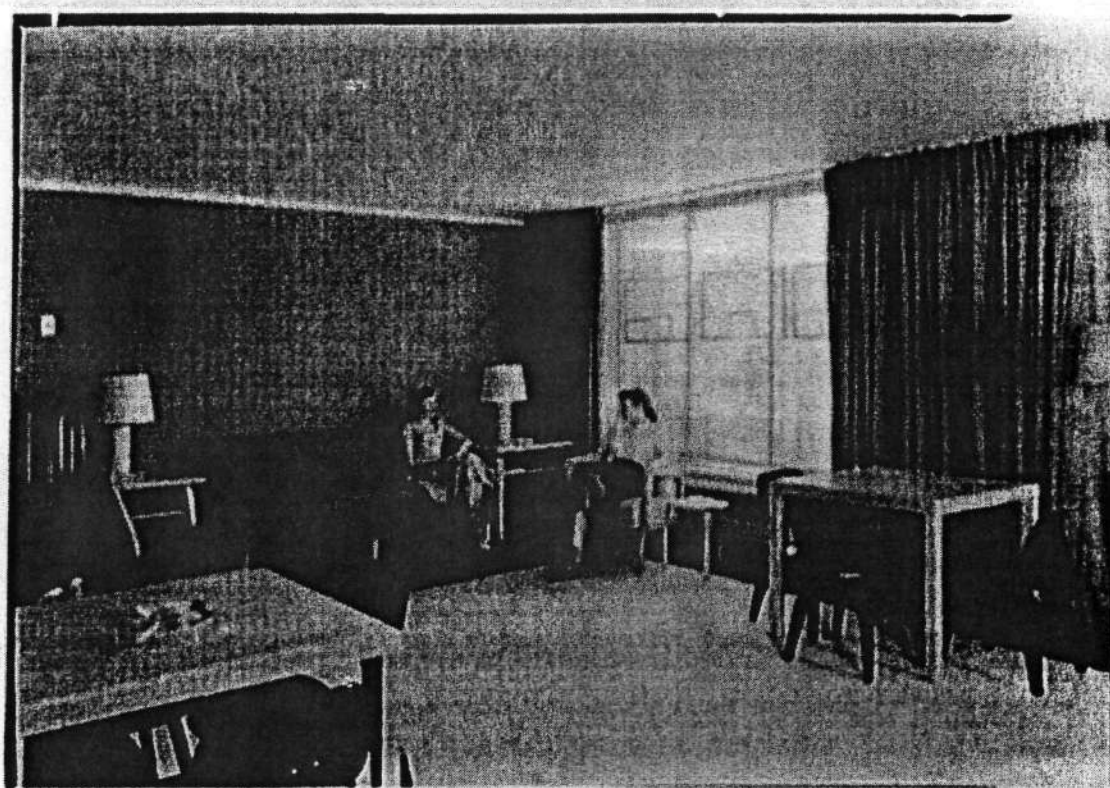
Goucher College, Towson, Baltimore County

Froelicher Hall, interior view, dining room

Photograph, taken June 1952

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

**Plate 38**

Goucher College, Towson, Baltimore County

Froelicher Hall, interior view of one of the commons, 1952

Photograph, taken June 1952

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

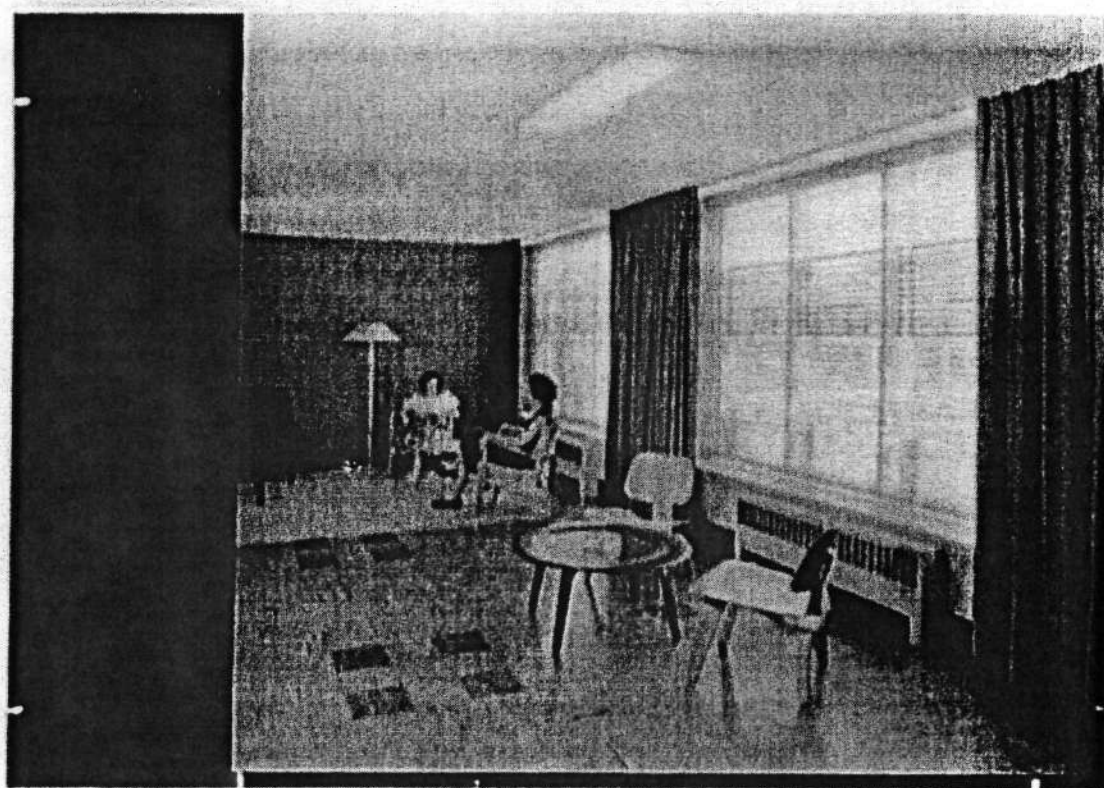


Plate 39

Goucher College, Towson, Baltimore County

Froelicher Hall, interior view, foyer, 1952

Photograph, taken June 1952

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

BA-1484



Plate 40

Goucher College, Towson, Baltimore County

Froelicher Hall, interior view, typical bedroom, 1952

Photograph, taken 1952

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

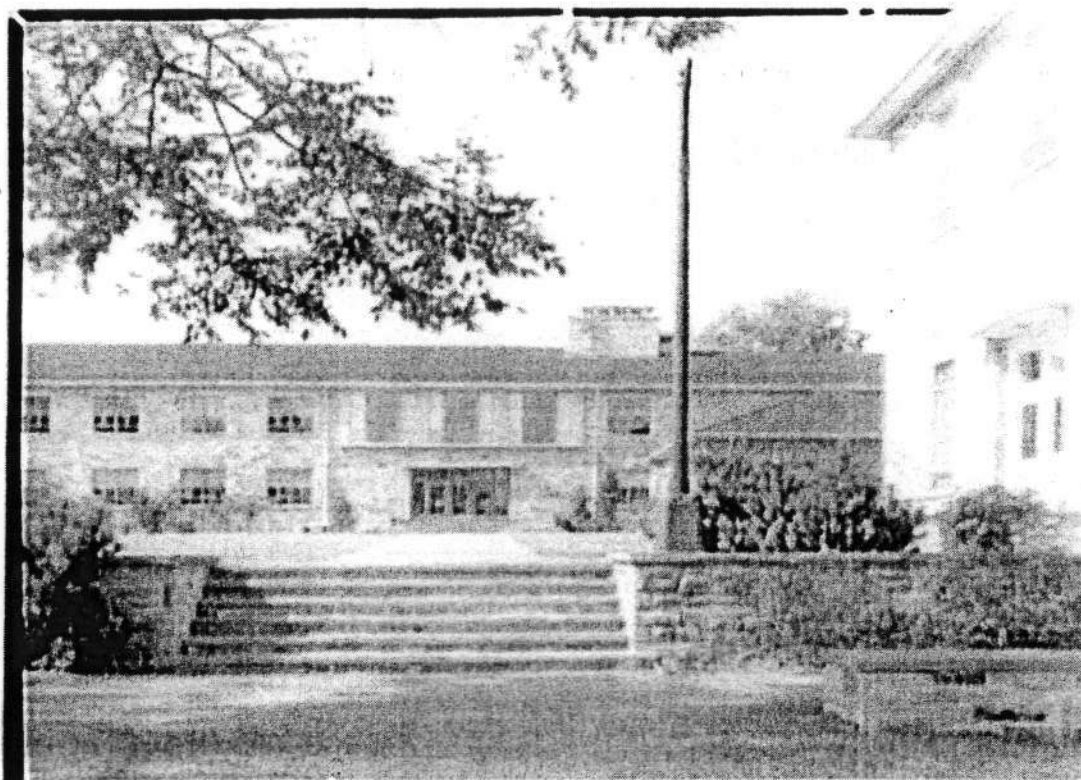


Plate 41

Goucher College, Towson, Baltimore County

Julia Rogers Library, exterior view, main entrance, 1955

Photograph, taken September 1955

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

BA-1484



Plate 42

Goucher College, Towson, Baltimore County

Julia Rogers Library, exterior rear view, 1952

Photograph, taken April 1953

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

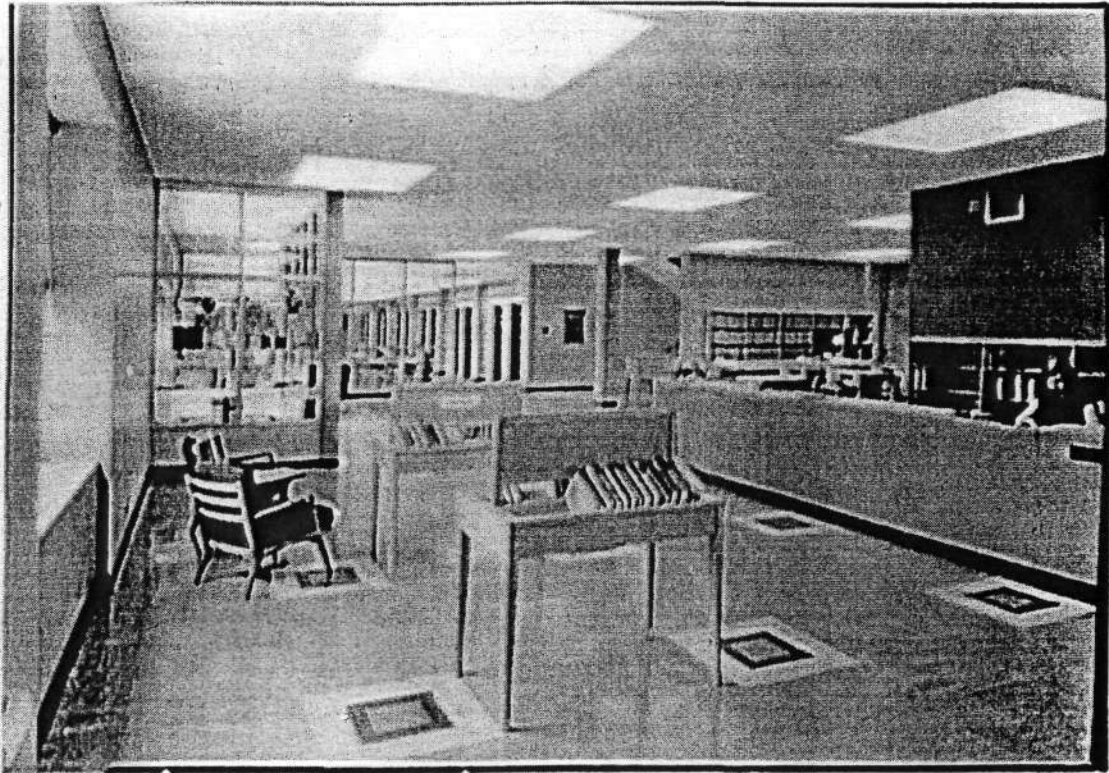


Plate 43

Goucher College, Towson, Baltimore County

Julia Rogers Library, interior view, foyer with circulation desk, 1952

Photograph, taken April 1953

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

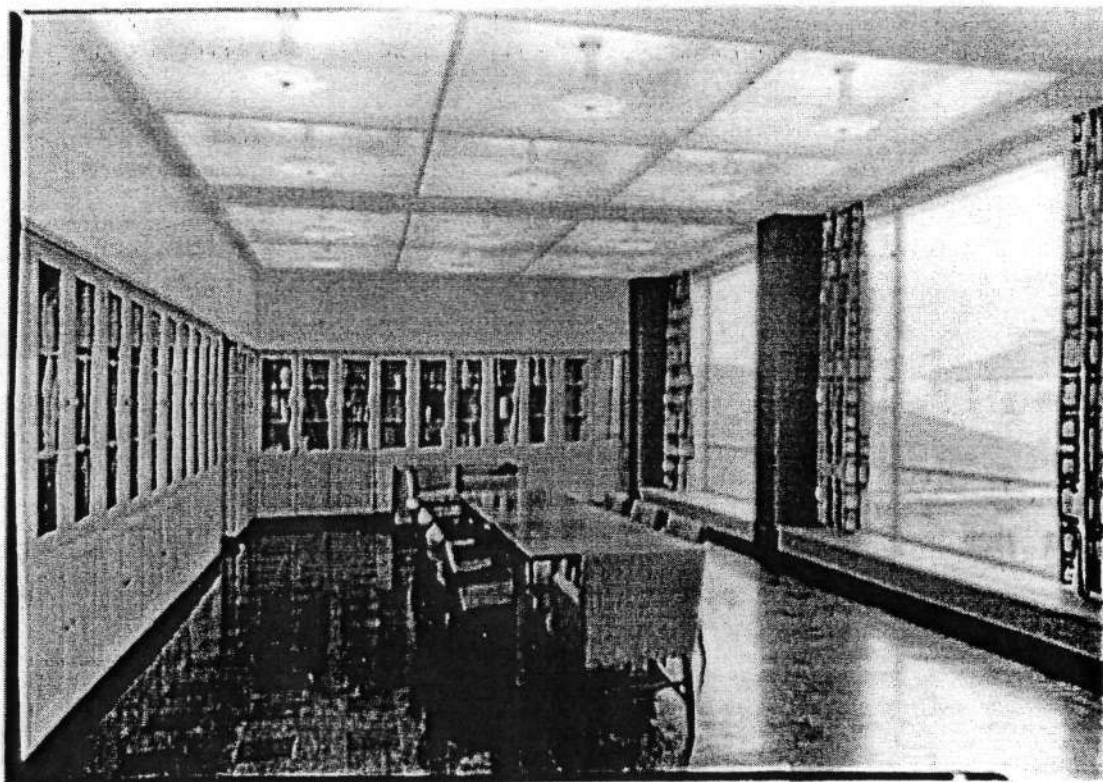


Plate 44

Goucher College, Towson, Baltimore County

Julia Rogers Library, interior view, rare book room, 1952

Photograph, taken April 1953

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

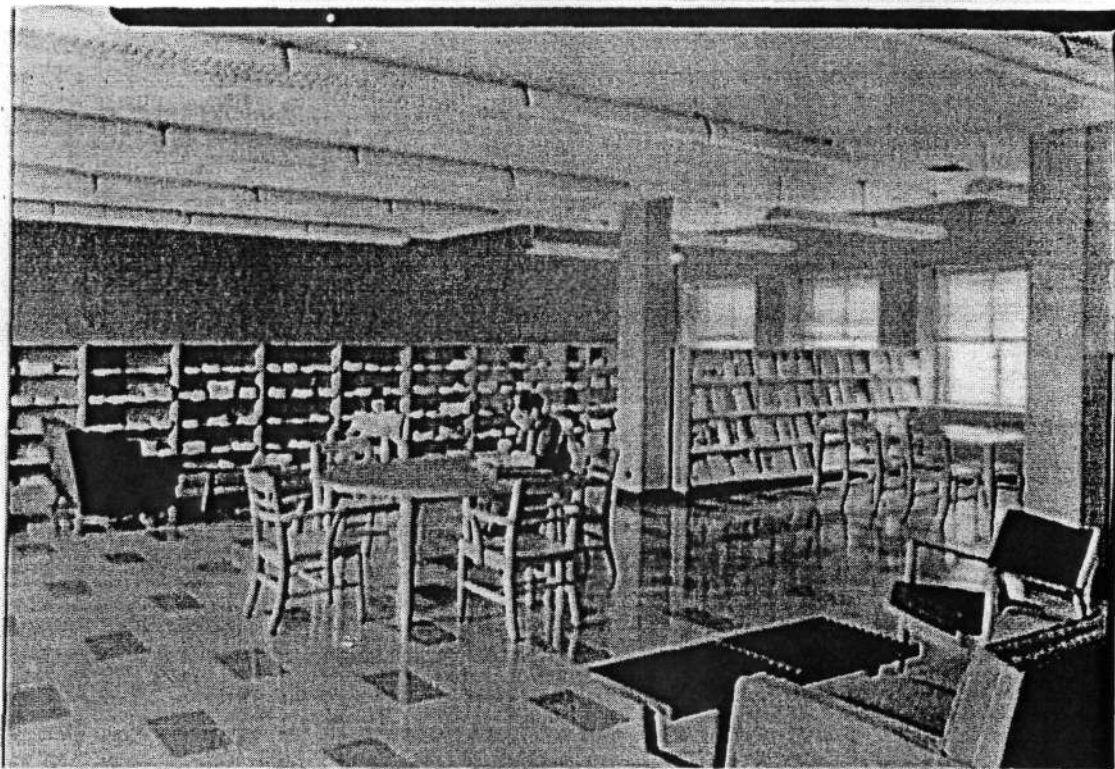


Plate 45

Goucher College, Towson, Baltimore County

Julia Rogers Library, interior view, periodical room, 1952

Photograph, taken 1953

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

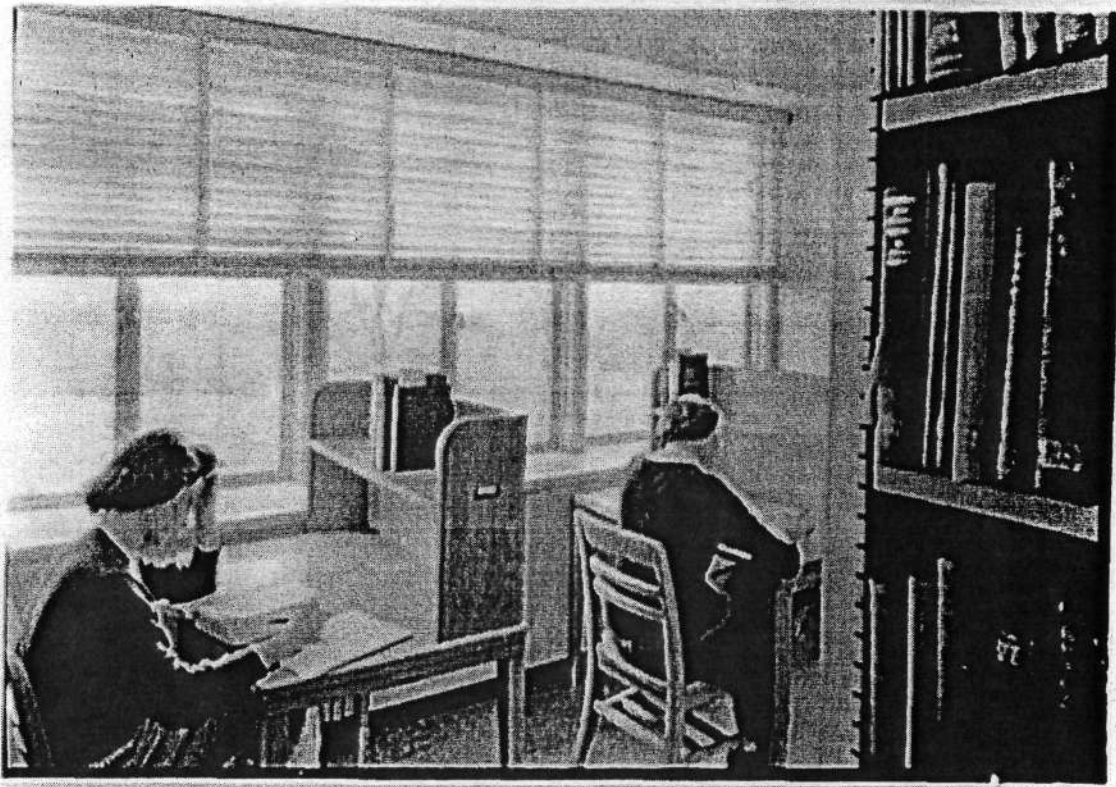


Plate 46

Goucher College, Towson, Baltimore County

Julia Rogers Library, interior view, study carrels. 1952

Photograph, taken April 1953

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

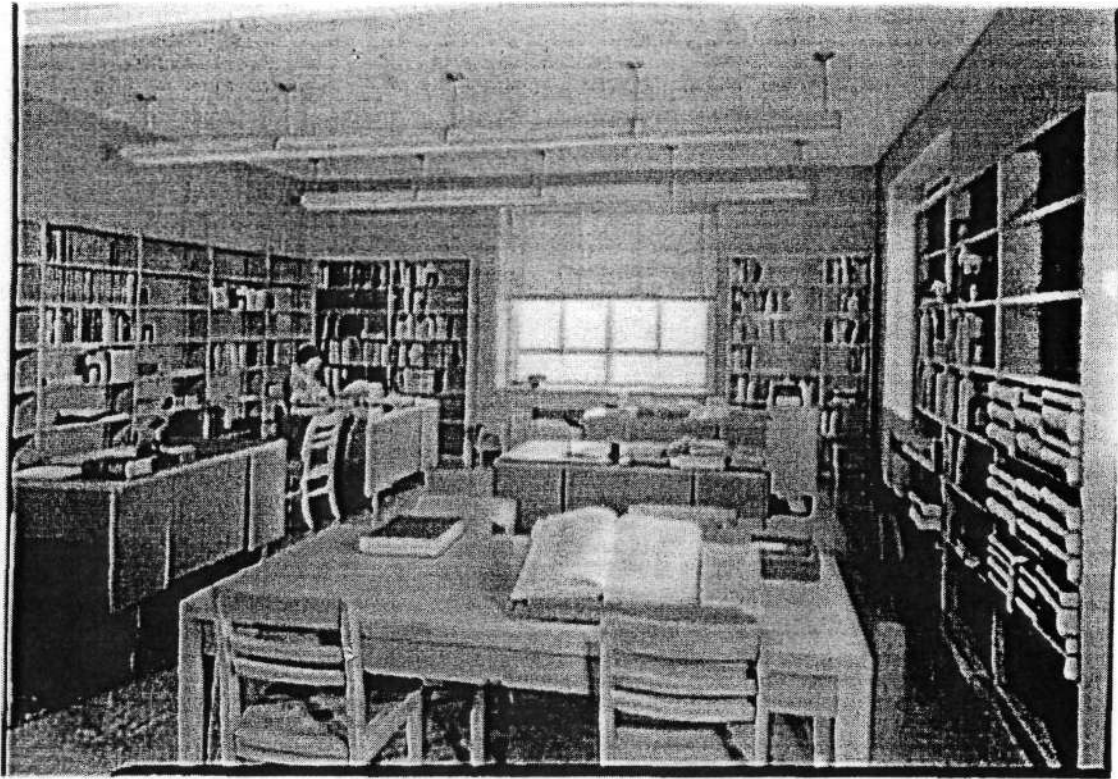


Plate 47

Goucher College, Towson, Baltimore County

Julia Rogers Library, interior view, catalogue department, 1952

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

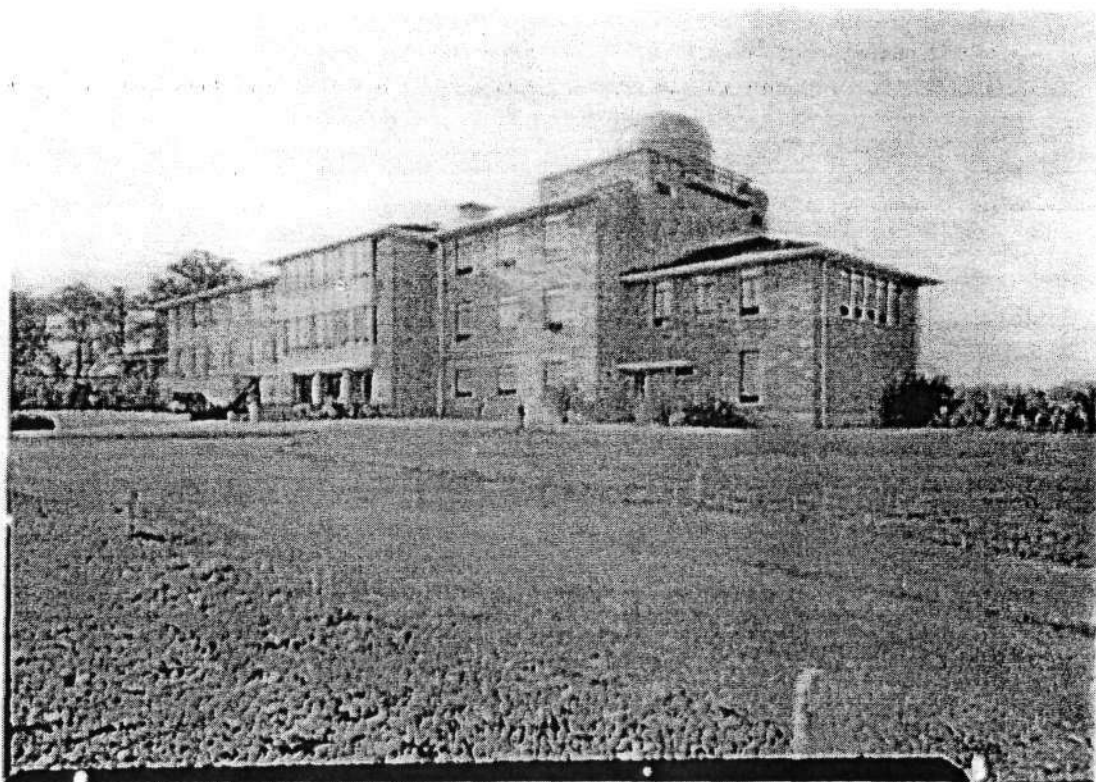


Plate 48

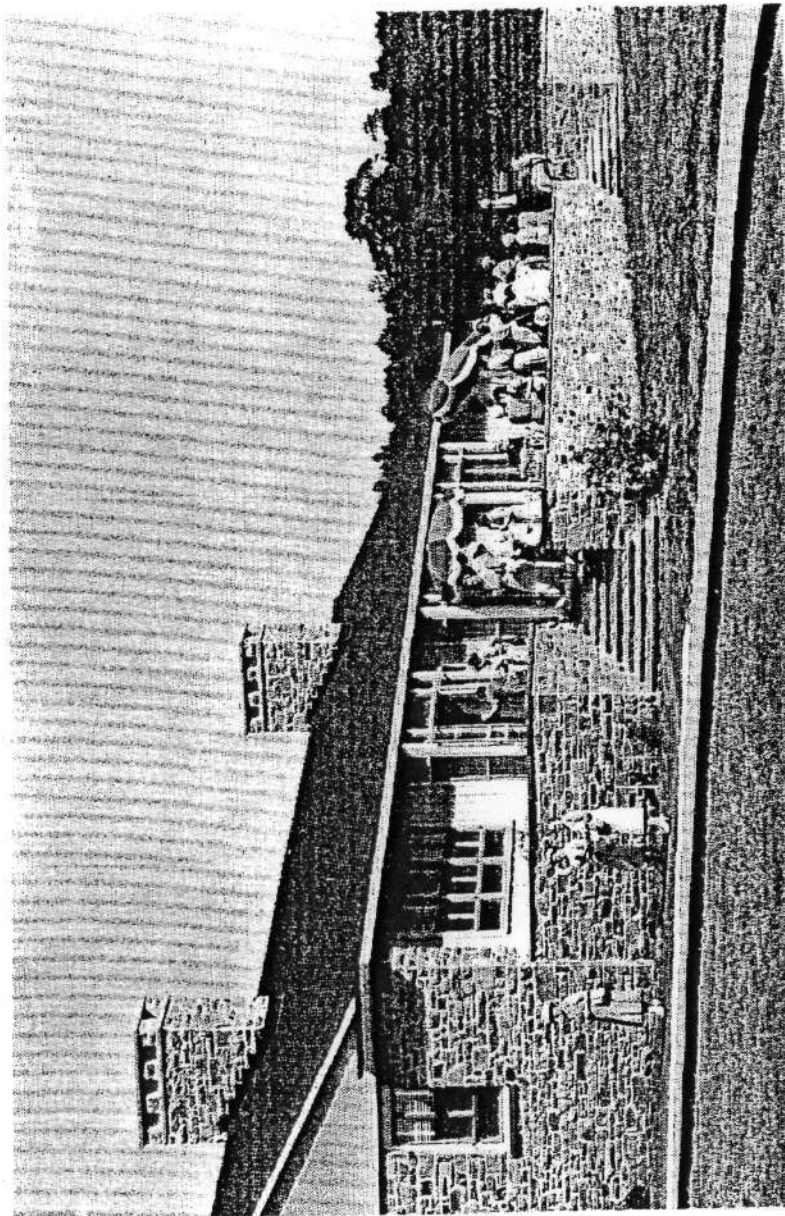
Goucher College, Towson, Baltimore County

Hoffberger Science building, exterior view, 1955

Photograph, taken September 1955

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress



Party at Alumnae House terrace. 1950s

Plate 49

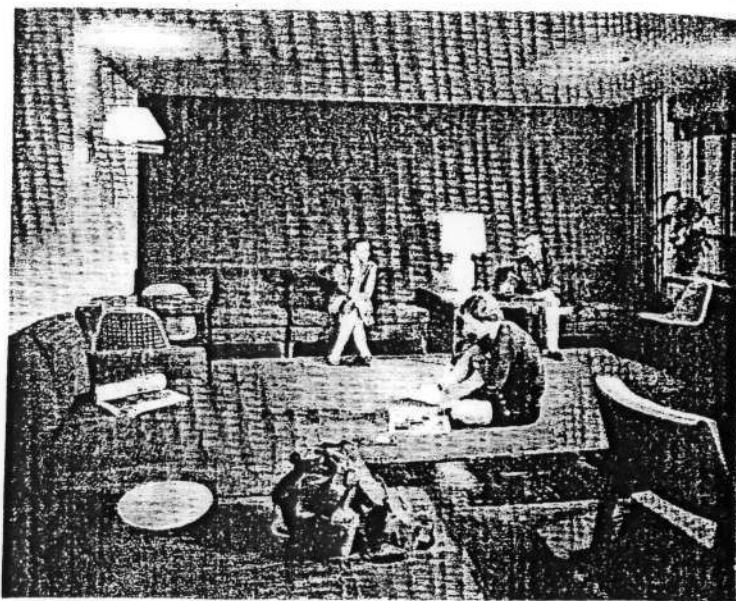
Goucher College, Towson, Baltimore County

Photograph of a party at Alumnae

House terrace, 1950s.

Source: Frederic Musser, *The History of Goucher College, 1930-1985*.

Color compensates for a curtailed budget in Goucher College dormitory



photographs by robert c. lautman



Ann Hatfield, A.I.D., Mt. Holyoke alumnus and ex-student of Hans Hoffman, Georg Grosz, and Kenneth Hayes Miller, has had her own design office since 1938.

Ann Hatfield's gusto colors for Goucher's newest student housing on its suburban Baltimore campus create plenty of design authority on limited funds. Lobby's burnt sienna and off-white walls (above left) square into a gray Kentile floor with pink geometrical pattern. Herman Miller seating is in muted checks and a bold brown-black Brunswick plaid. Common room (above) has cobalt accent wall, cinnamon rugs on a beige Kentile floor, upholstered Charak seating and Risom armchairs in blue, bronze, and off-white Larsen and Anton Maix fabrics. Tables are Avaré; woven wood draperies, Holland Shade; table lamp, Design-Technics; wall fixture, Koch & Lowy. Recreation room (below left) has a single cerulean blue wall, ceiling beams in cobalt. Herman Miller furniture is in Anton Maix textures of gold, black, brown, white; V'Soske rugs are turquoise; Bambino blinds, off-white. Paintings are on loan from Baltimore Museum. Gray Naugahyde-covered Thonet furniture in dining room (below) creates quiet harmonies with walnut paneled wall, blue-green Graneer block, Rowen draperies.

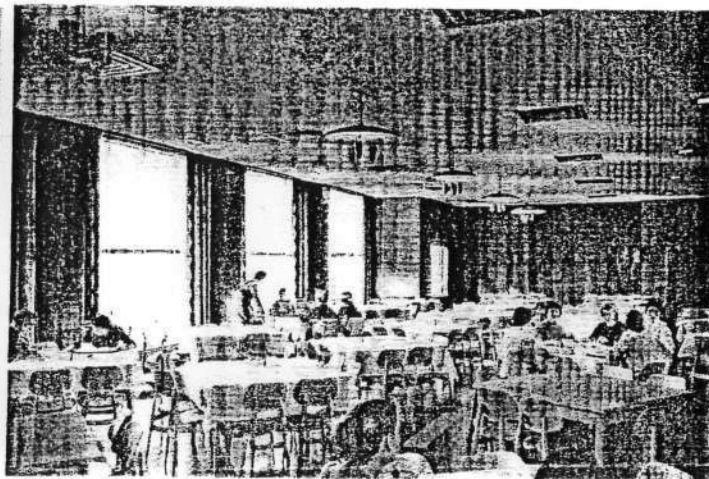
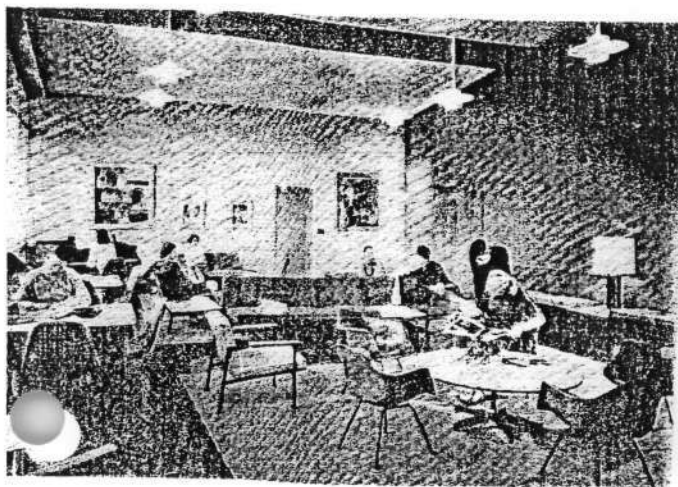


Plate 50

Goucher College, Towson, Baltimore County

Anna Heubeck Hall, public rooms

Ann Hatfield, interior designer

Source: *Interiors*, February 1958.

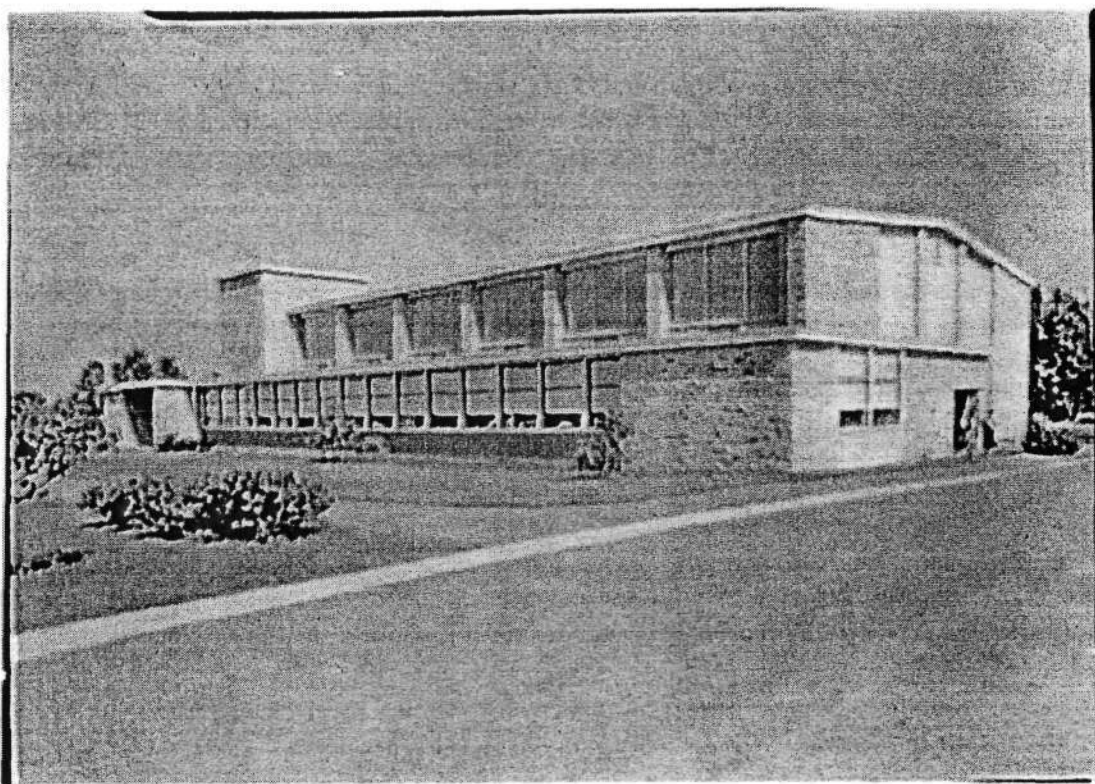


Plate 51

Goucher College, Towson, Baltimore County

Lilian Welsh Gymnasium, exterior view, 1955

Photograph, taken September 1955

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

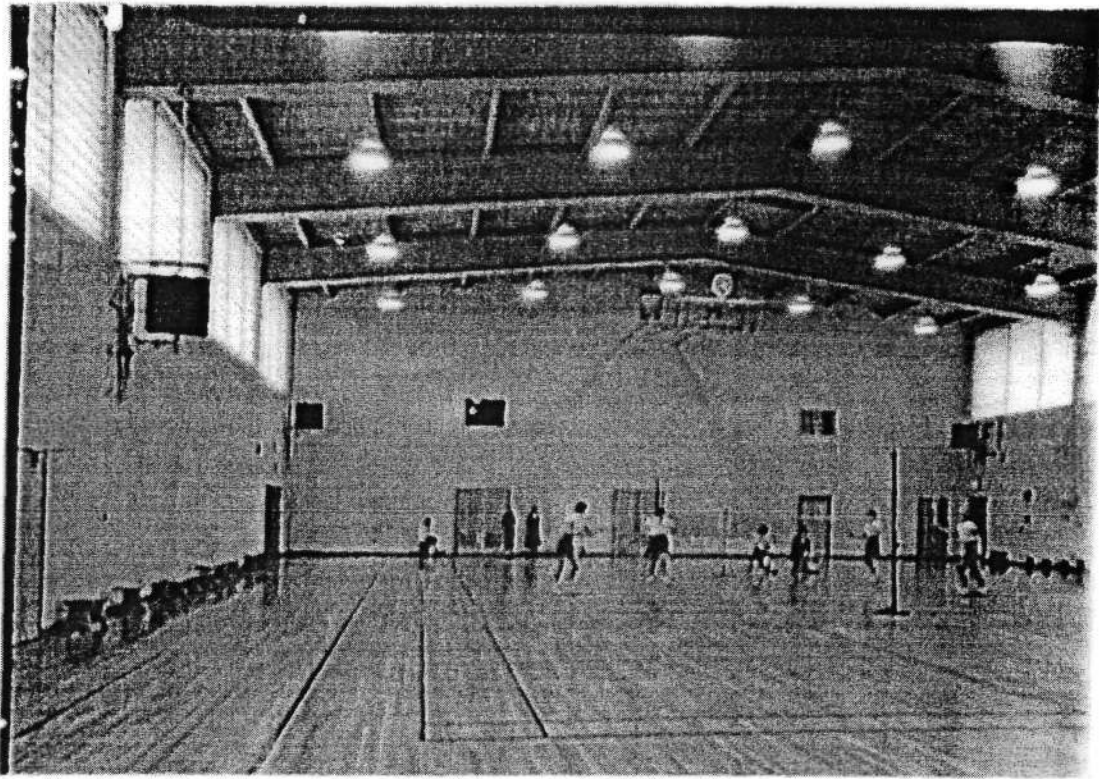


Plate 52

Goucher College, Towson, Baltimore County

Lilian Welsh Gymnasium, interior view. 1955

Photograph, taken September 1955

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

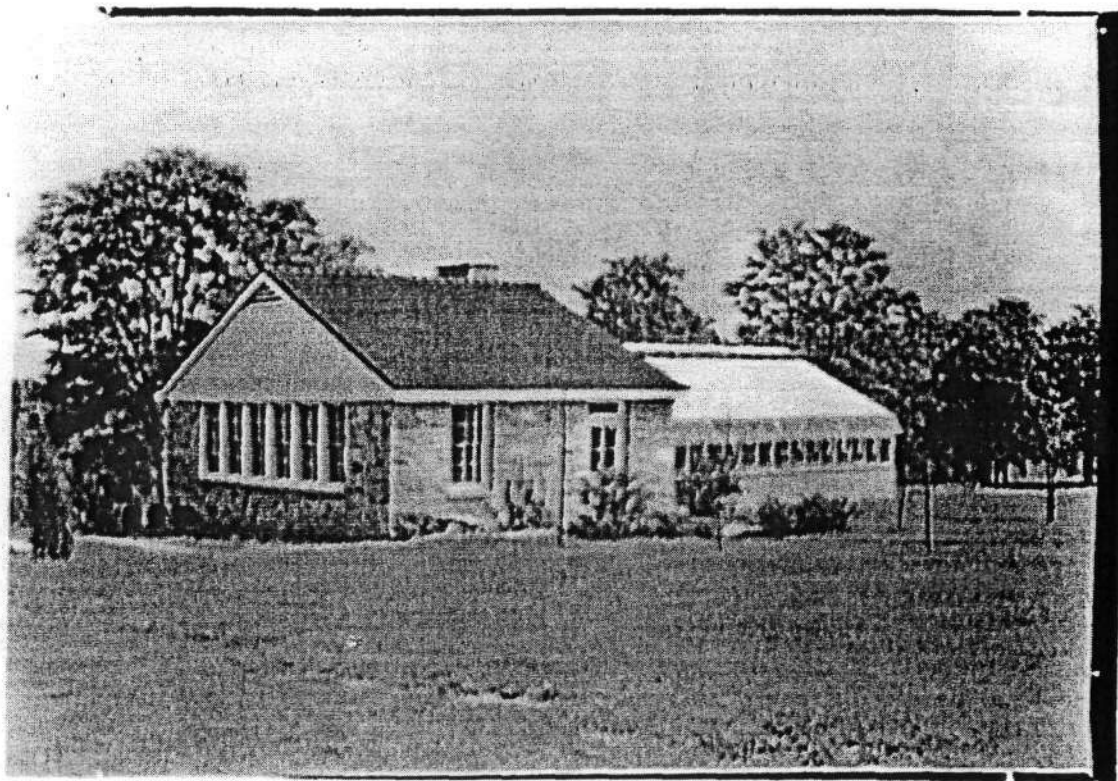


Plate 53

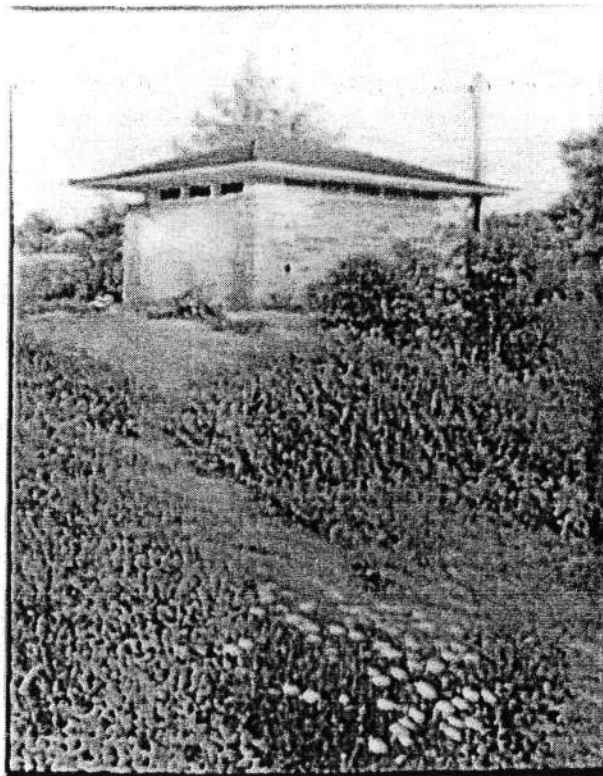
Goucher College, Towson, Baltimore County

Greenhouse, exterior view, 1952

Photograph, taken June 1952

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress

**Plate 54**

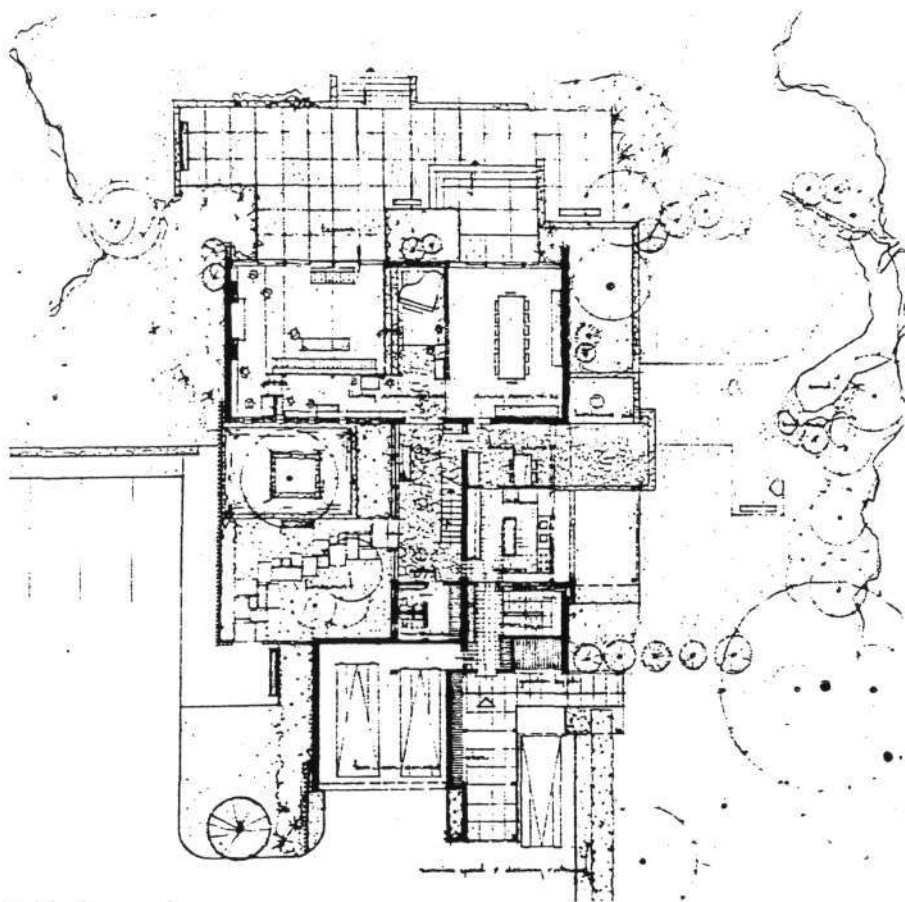
Goucher College, Towson, Baltimore County

Pump house, exterior view, 1943

Photograph, taken June 1943

Moore and Hutchins, architects

Source: Gottscho-Schleisner Collection, Prints and Photographs Division, Library of Congress



PRESIDENT'S HOUSE
 GOUCHER COLLEGE
 ROGERS, TALIAFERRO & LAMB
 ARCHITECTS

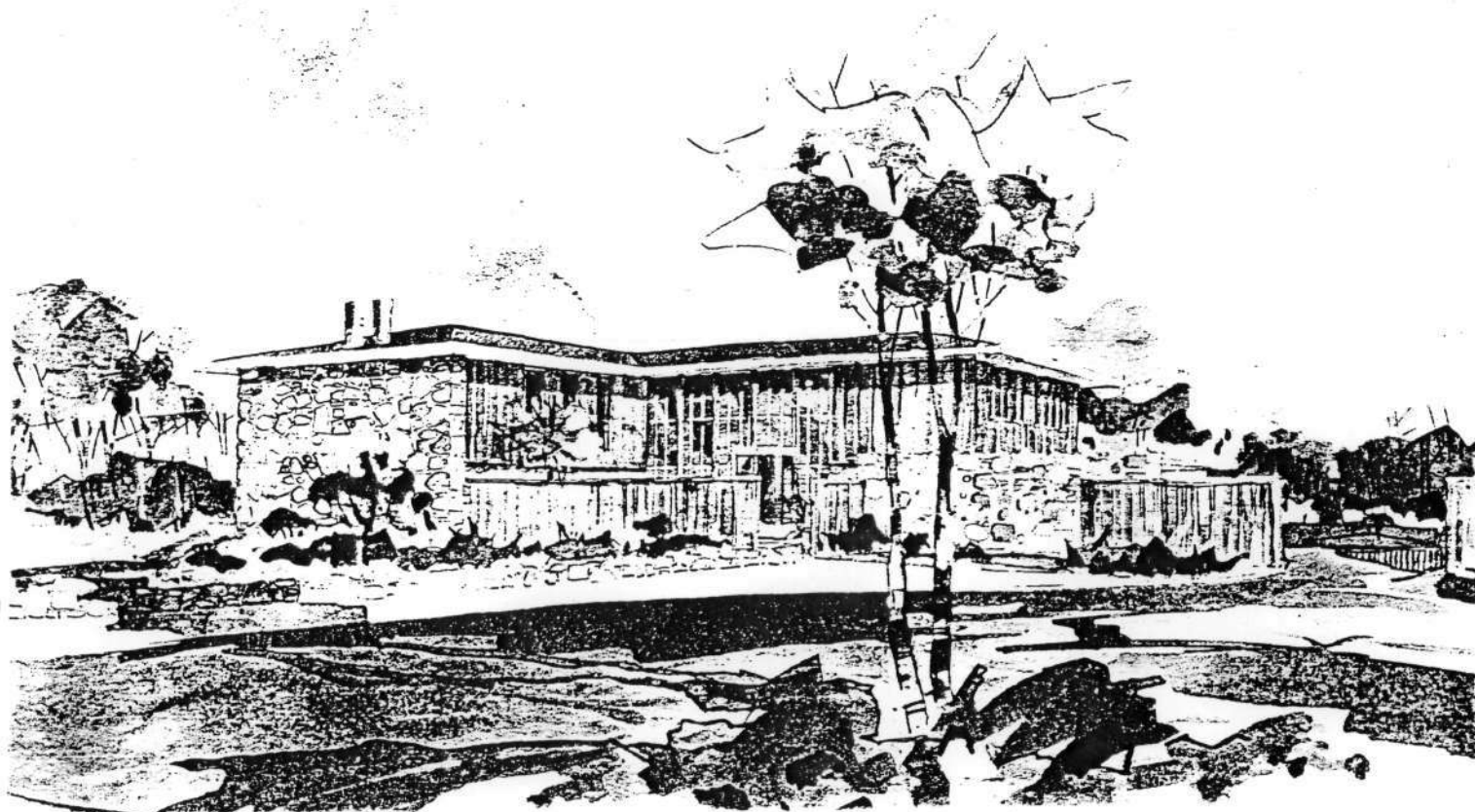


Plate 55

Goucher College, Towson, Baltimore County

President's House, presentation drawings

Rogers, Taliaferro and Lamb, architects.

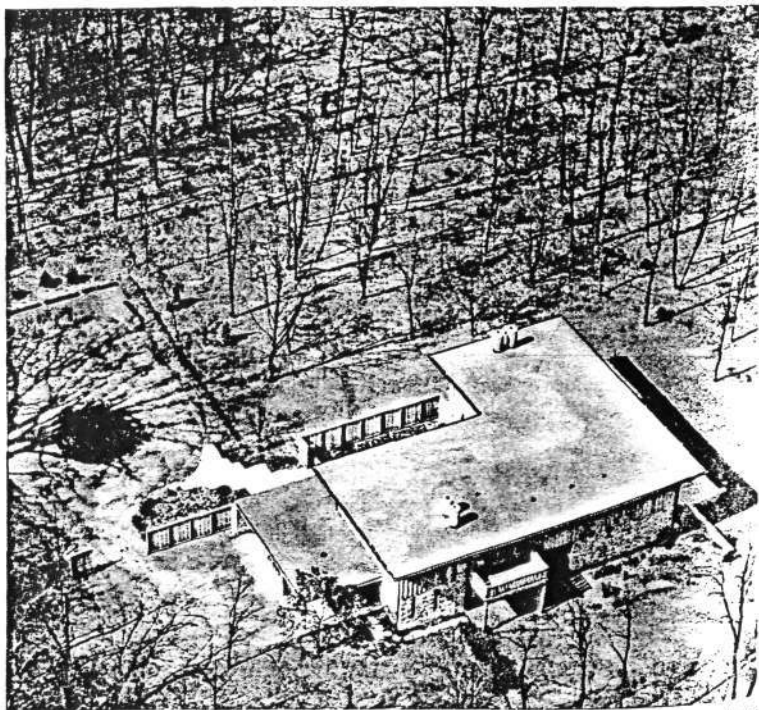
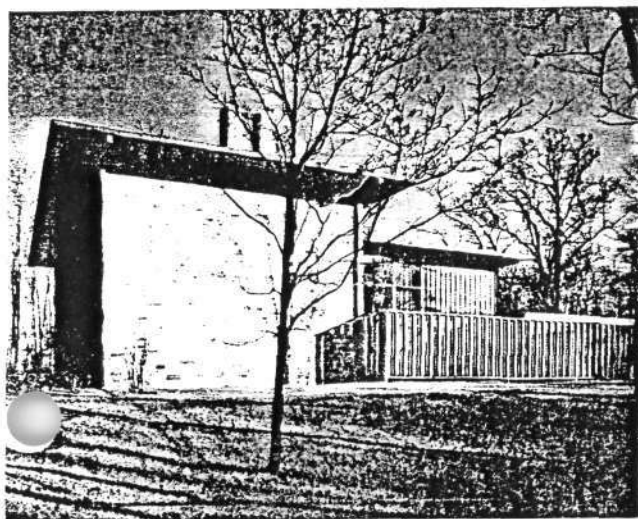
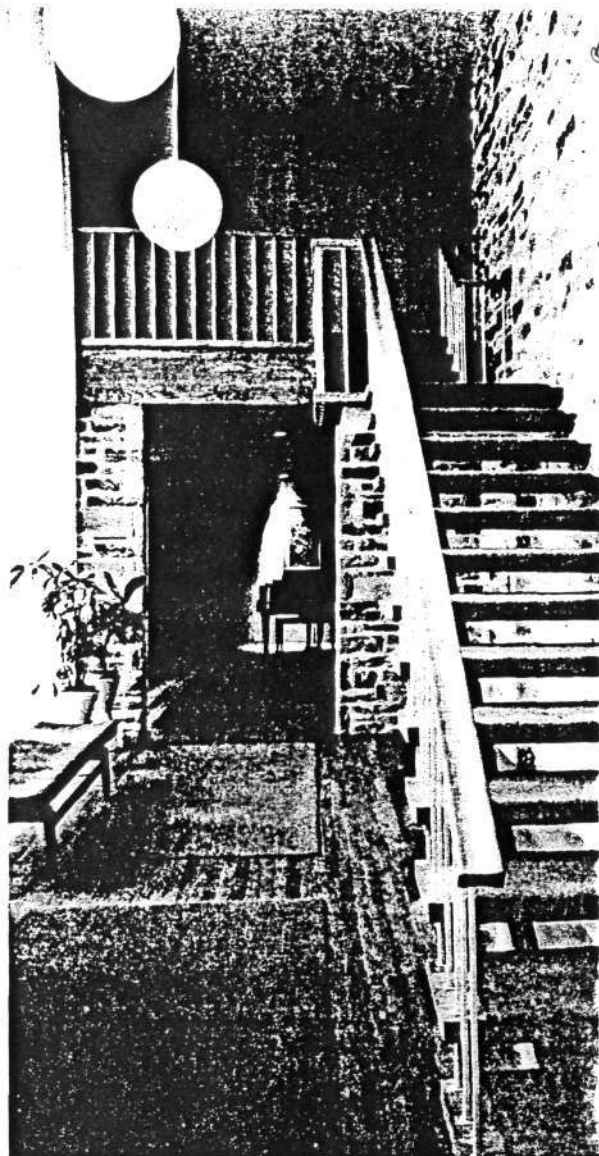
Source: AIA Baltimore, *Work of Maryland Architects*,
1957.

Architect:

L Rogers, Taliaferro & Lomb
Baltimore, Maryland

AREP SP 591:3
Architects' Report

RESIDENT'S HOUSE, GOUCHER COLLEGE. Towson, Maryland.
4,400 square feet. 61,200 cubic feet. Cost: \$115,267.00. Builder:
Harry A. Hudgins Company. Mechanical Engineer: William H.
Thompson. Landscape Architect: Bruce Baetjer. Interiors: Anne
Hatfield Associates.



Warren-Scott

Plate 56

Goucher College, Towson, Baltimore County
President's House, photographs.

Rogers, Taliaferro and Lamb, architects.

Source: *Architect's Report*, Spring 1959.

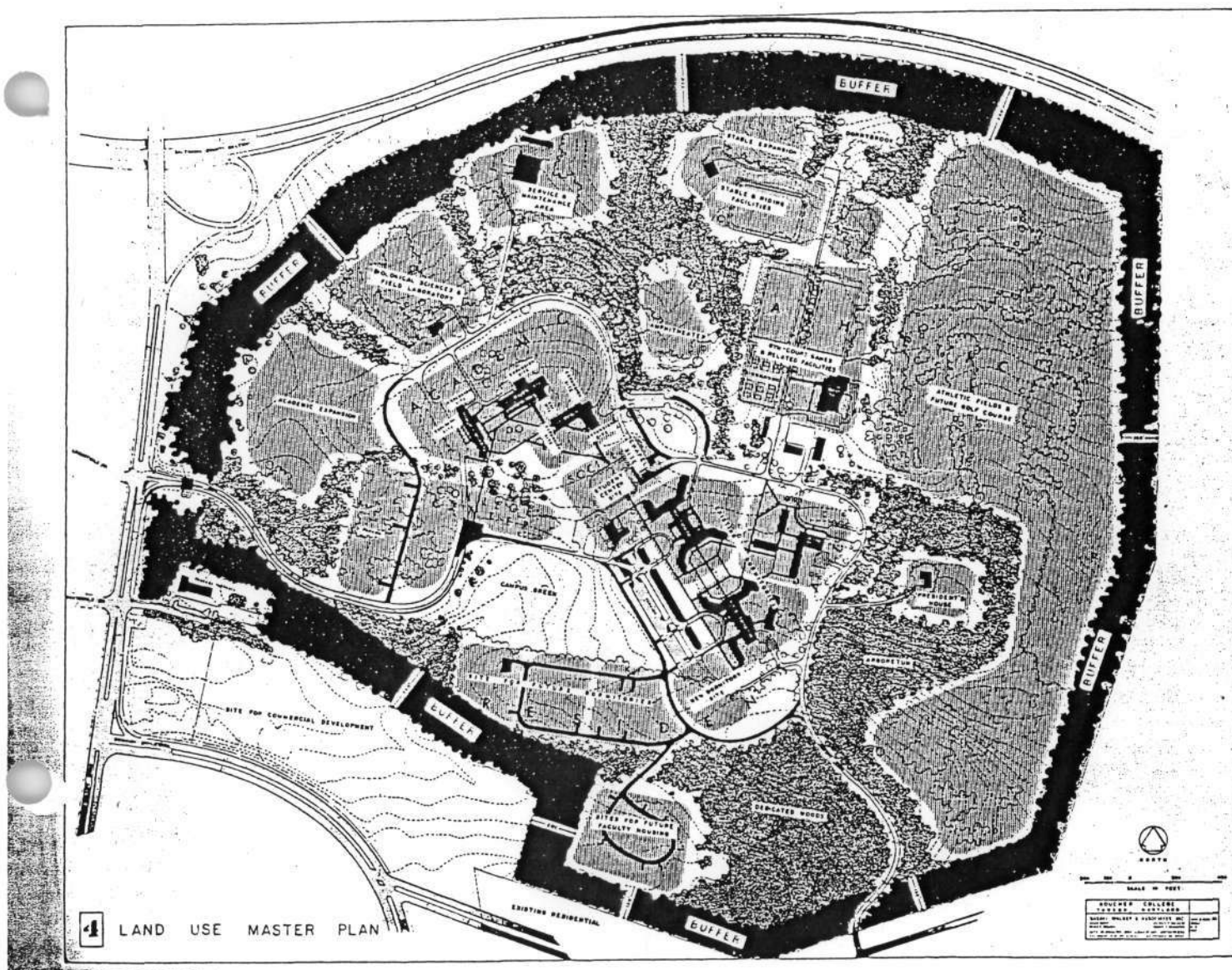
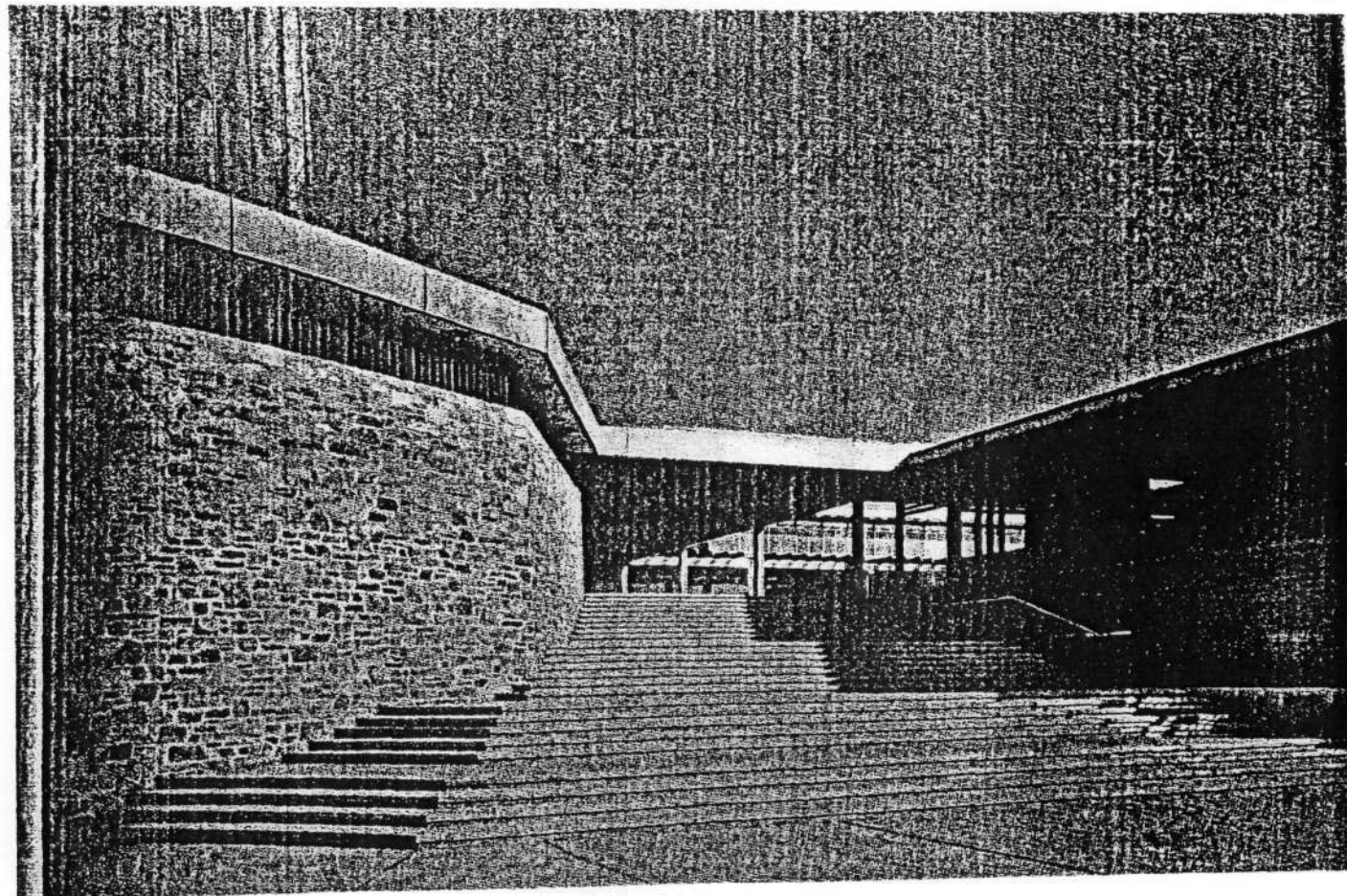


Plate 57

Goucher College, Towson, Baltimore County
Land use master plan

Sasaki Walker and Associates, landscape architects
Source: *Architect's Report*, Spring 1960.



Stairway to upper campus. Courtyard to right at top of the stairs

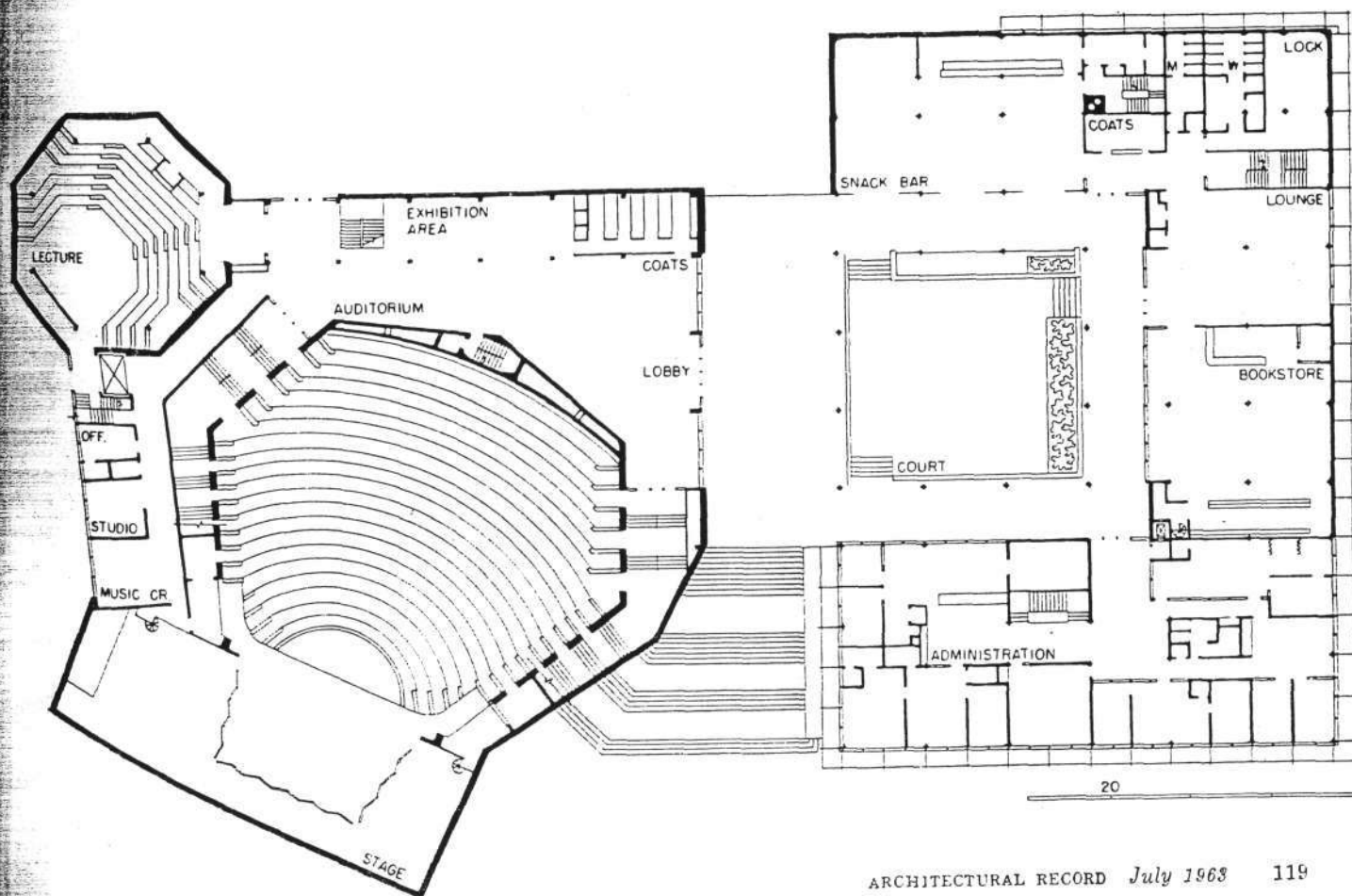
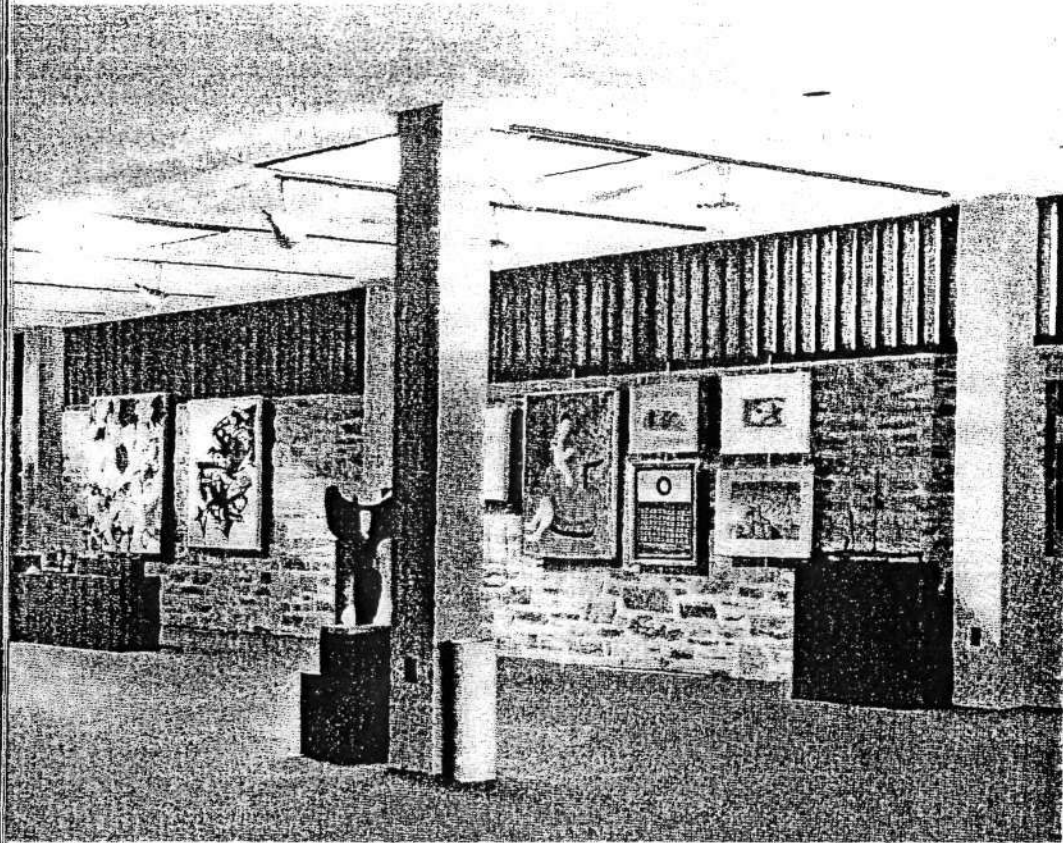


Plate 58

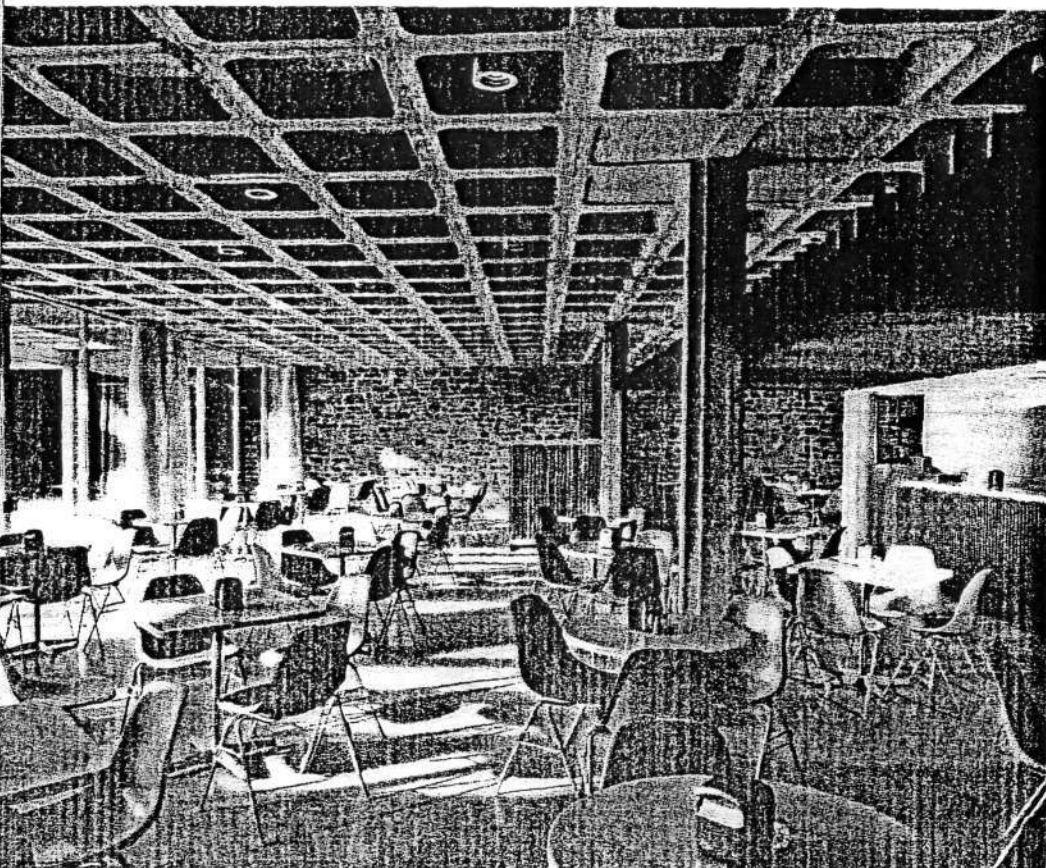
Goucher College, Towson, Baltimore County
College Center, photograph of stairway to core campus
and floor plan.

Pietro Belluschi and Rogers, Taliaferro, Kostritsky,
Lamb, associated architects.

Source: *Architectural Record*, July 1963.



Auditorium lobby exhibition area



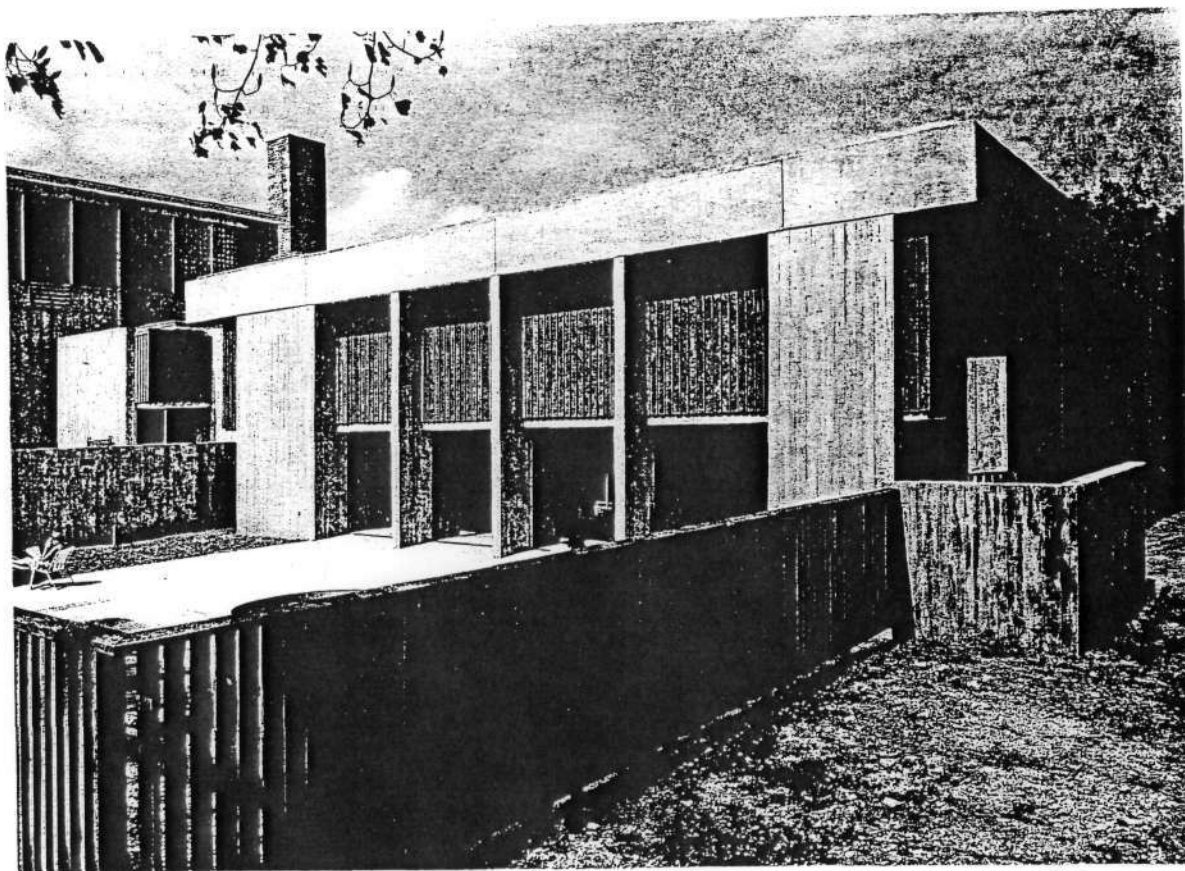
Snack bar

Plate 59

Goucher College, Towson, Baltimore County
College Center, auditorium lobby exhibition area and
snack bar, photographs.

Pietro Belluschi and Rogers, Taliaferro, Kostritsky,
Lamb, associated architects.

Source: *Architectural Record*, July 1963.

**Plate 60**

Goucher College, Towson, Baltimore County
Von Borries Swimming Pool and Dance Studio: View
looking north across the sunning terrace toward the pool
building.

Source: Christopher Weeks, *Alexander Smith Cochran:
Modernist Architect in Traditional Baltimore.*

INVENTORY FORM FOR STATE HISTORIC SITES SURVEY

1 NAME

HISTORIC

EPSOM PLANTATION

AND/OR COMMON

Now Goucher College**2 LOCATION**

STREET & NUMBER

Dulaney Valley Road

CITY, TOWN

Towson

— VICINITY OF

CONGRESSIONAL DISTRICT

STATE

Maryland

COUNTY

9thBaltimore**3 CLASSIFICATION**

CATEGORY

☐ DISTRICT☐ BUILDING(S)☒ STRUCTURE☒ SITE☐ OBJECT

OWNERSHIP

☐ PUBLIC☒ PRIVATE☐ BOTH

PUBLIC ACQUISITION

☐ IN PROCESS☐ BEING CONSIDERED

STATUS

☒ OCCUPIED☐ UNOCCUPIED☐ WORK IN PROGRESS

ACCESSIBLE

☒ YES: RESTRICTED☐ YES: UNRESTRICTED☐ NO

PRESENT USE

☐ AGRICULTURE☐ MUSEUM☐ COMMERCIAL☐ PARK☒ EDUCATIONAL☐ PRIVATE RESIDENCE☐ ENTERTAINMENT☐ RELIGIOUS☐ GOVERNMENT☐ SCIENTIFIC☐ INDUSTRIAL☐ TRANSPORTATION☐ MILITARY☐ OTHER:**4 OWNER OF PROPERTY**

NAME

Goucher CollegeTelephone #: (301) 825-3300

STREET & NUMBER

Dulaney Valley Road

CITY, TOWN

Towson

— VICINITY OF

STATE, zip code

Maryland 21204**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE.

REGISTRY OF DEEDS, ETC.

Baltimore County Courthouse (New annex)

STREET & NUMBER

Washington Avenue

CITY, TOWN

Towson

STATE

Maryland**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

None

DATE

☐ FEDERAL ☐ STATE ☐ COUNTY ☐ LOCALDEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

7 DESCRIPTION**CONDITION**

☐ EXCELLENT
☐ GOOD
☐ FAIR

☐ DETERIORATED
☒ RUINS
☒ UNEXPOSED

CHECK ONE

☐ UNALTERED
☒ ALTERED

CHECK ONE

☒ ORIGINAL SITE
☐ MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

See attached sheets

CONTINUE ON SEPARATE SHEET IF NECESSARY

8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION		
<input type="checkbox"/> 1400-1499	<input checked="" type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE		
<input type="checkbox"/> 1500-1599	<input checked="" type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE		
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN		
<input checked="" type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER		
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION		
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)		
		<input type="checkbox"/> INVENTION				

SPECIFIC DATES **See Description**BUILDER/ARCHITECT **Unknown**

STATEMENT OF SIGNIFICANCE

See attached sheets

CONTINUE ON SEPARATE SHEET IF NECESSARY

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See attached sheets

CONTINUE ON SEPARATE SHEET IF NECESSARY

10 GEOGRAPHICAL DATAACREAGE OF NOMINATED PROPERTY 330 Acres**VERBAL BOUNDARY DESCRIPTION**

Bounded by Fairmount Avenue on the south; Dulaney Valley Road on west; Baltimore Beltway (I-695) and Hampton Mansion National Historic Site on north; and Campus Hills housing development on east.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIESSTATE None

COUNTY

STATE

COUNTY

WAYNE L. NIELD, IIHISTORIC TOWSON, INC.**11 FORM PREPARED BY**

NAME / TITLE Dr. Kent Lancaster Associate Professor of History/Chairman, History D
Susan Cook Student

ORGANIZATION

DATE

Goucher College / Historic TowsonMay 24, 1978

STREET & NUMBER

TELEPHONE

Dulaney Valley Road(301) 825-3300 X306

CITY OR TOWN

STATE

TowsonMaryland

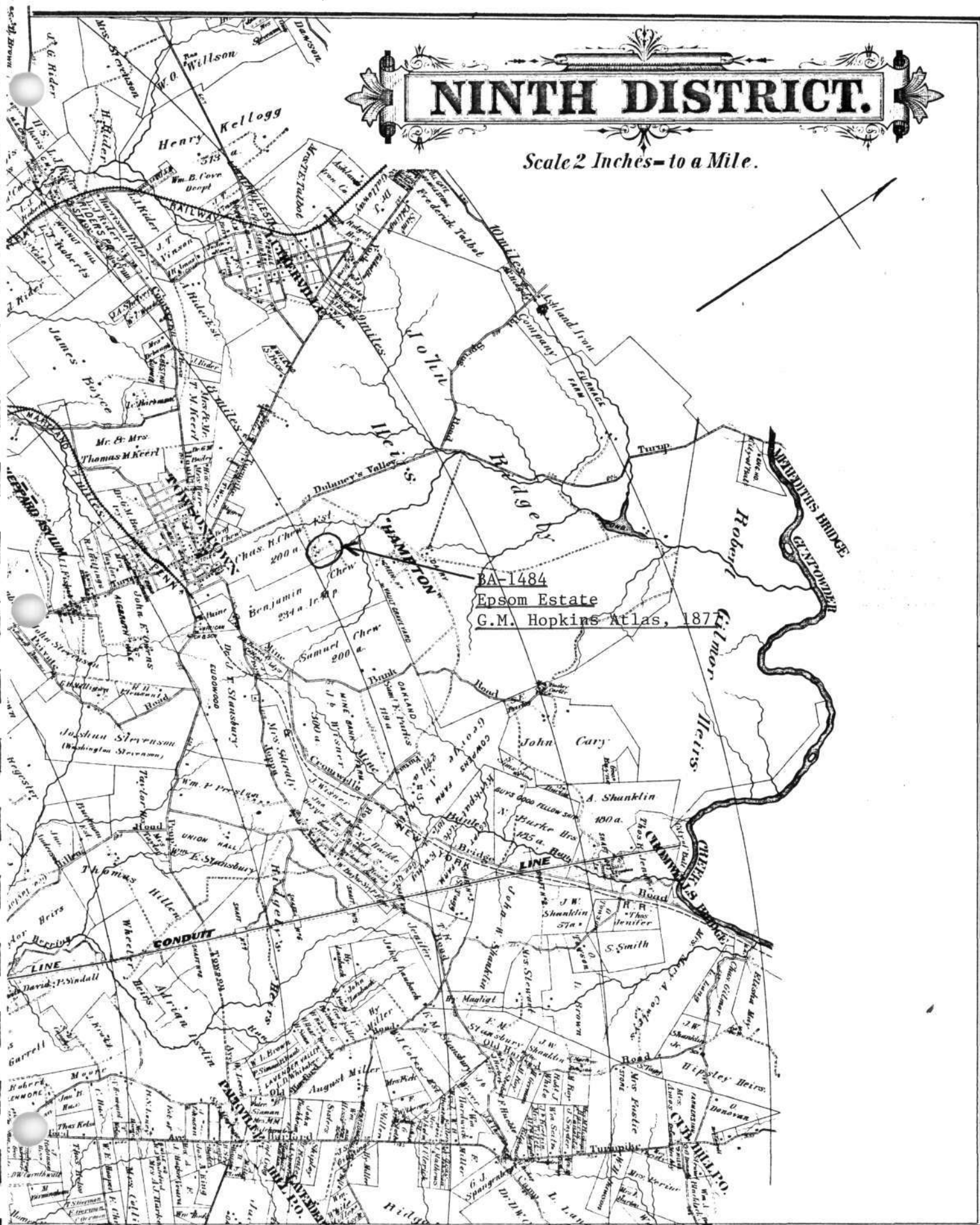
The Maryland Historic Sites Inventory was officially created by an Act of the Maryland Legislature, to be found in the Annotated Code of Maryland, Article 41, Section 181 KA, 1974 Supplement.

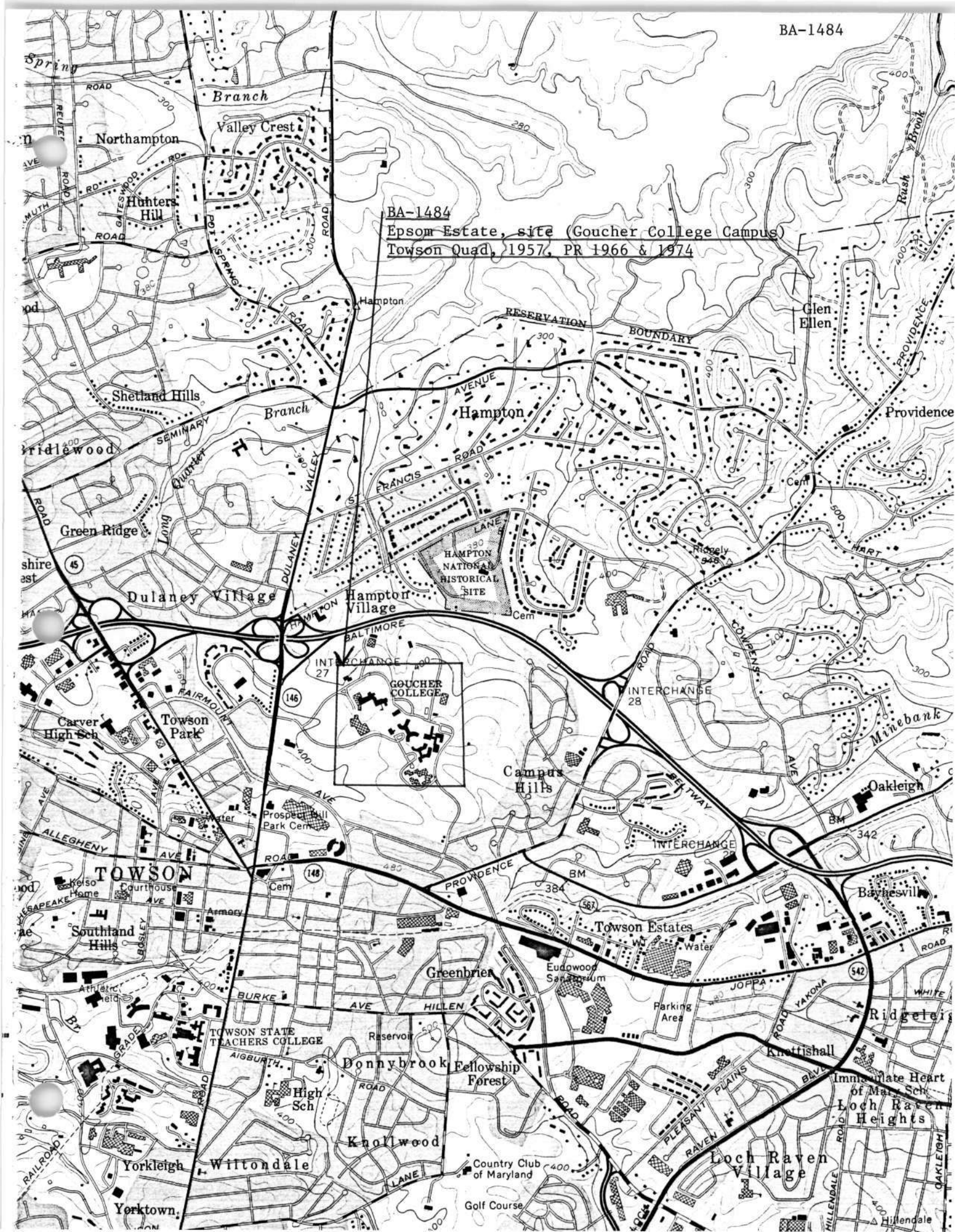
The Survey and Inventory are being prepared for information and record purposes only and do not constitute any infringement of individual property rights.

RETURN TO: Maryland Historical Trust
 The Shaw House, 21 State Circle
 Annapolis, Maryland 21401
 (301) 267-1438

NINTH DISTRICT.

Scale 2 Inches = to a Mile.





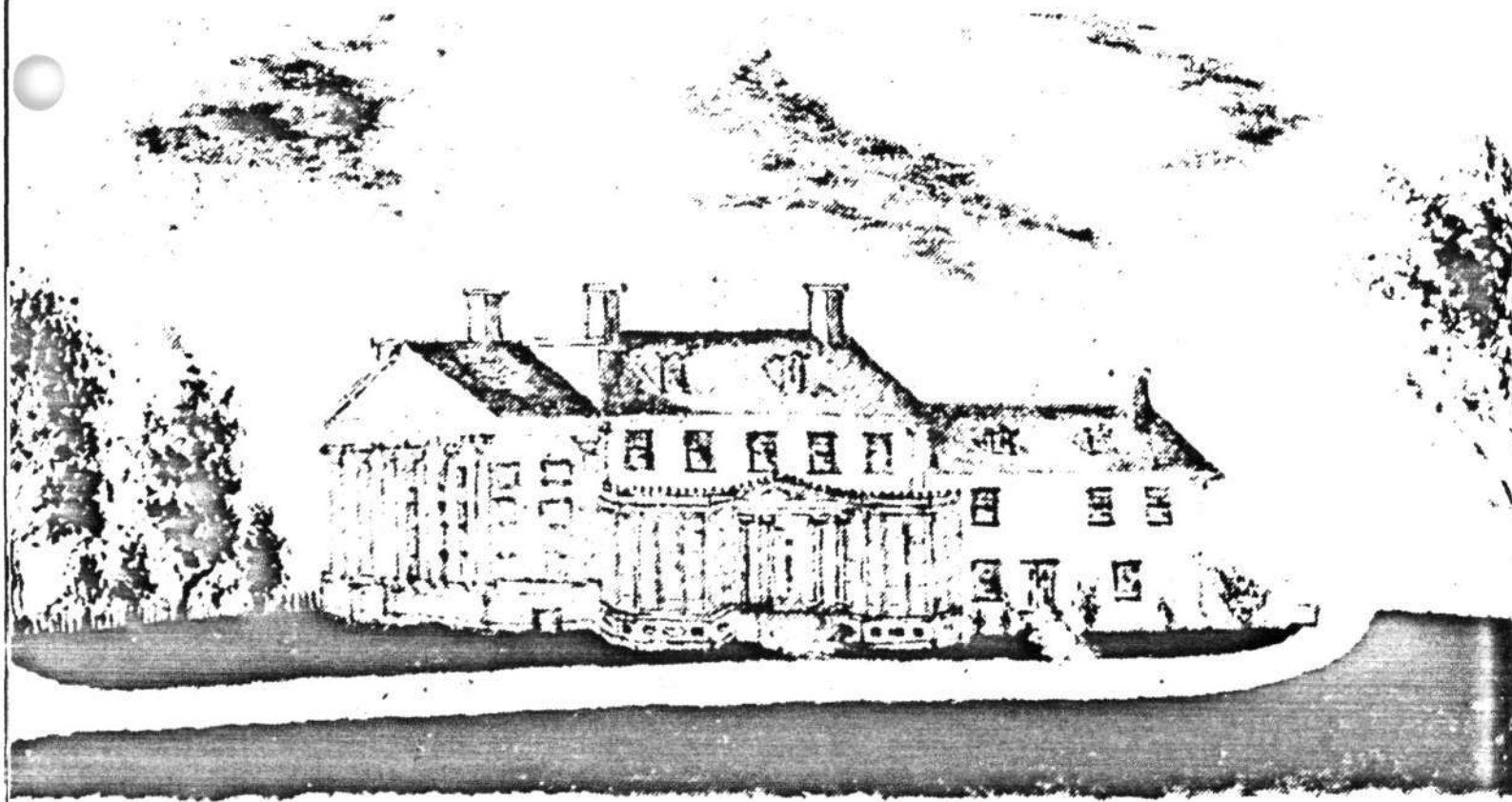


BA-1484
Epsom Estate
15' Baltimore Quad, 1904



BA-1784
Epsom Estate
151 Baltimore Quad, 1944

0.7
GLENARM 0.6 MI.
TOWSON
25
FORK 5.2 MI.
GERMANTOWN 2.7 MI.
KINGSVILLE 6.3 MI.
(GUNPOWDER)
WHITE MARSH 6.6 MI.
VILLAGE 1.8 MI.



Standing on what are now Goucher College grounds, the Epsom mansion was apparently a showplace. Built in the early 1800s, the house featured two glass-fronted conservatories that flanked a yellow front porch. Inside the front door was a dining room. Large windows like French doors opened out to admit a flood of light. That flood was filtered by a two-story portico on the left with Doric columns, probably added later. A few steps below the first floor were a breakfast room, pantry, and kitchen with fireplace and two brick ovens. Upstairs were the Chews' apartments, a nursery, and five other bedrooms.

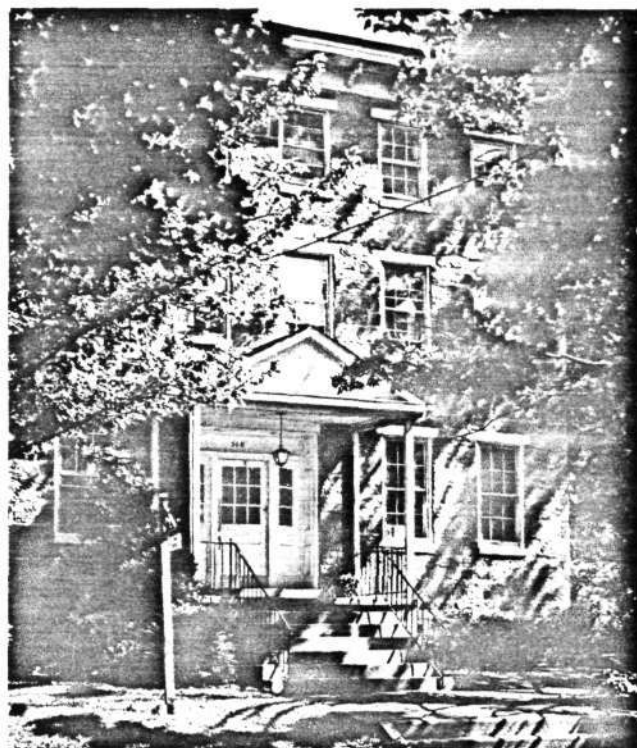
Photograph courtesy of Towson Library, BCPL

Built in 1840, this house on Virginia Avenue was once part of the Epsom estate. The *Baltimore County American* of March 1, 1861, contained this advertisement for the house: "In Chewville adjoining Towson Town—Three Story Mansion on Virginia Avenue—hot, cold shower baths, water closets, cooking ranges, etc. and is admirably adapted for a female seminary or boarding house." The Chew and Grason families occupied the dwelling for many years. Originally it had a cupola.

Photograph by Carl Behm III

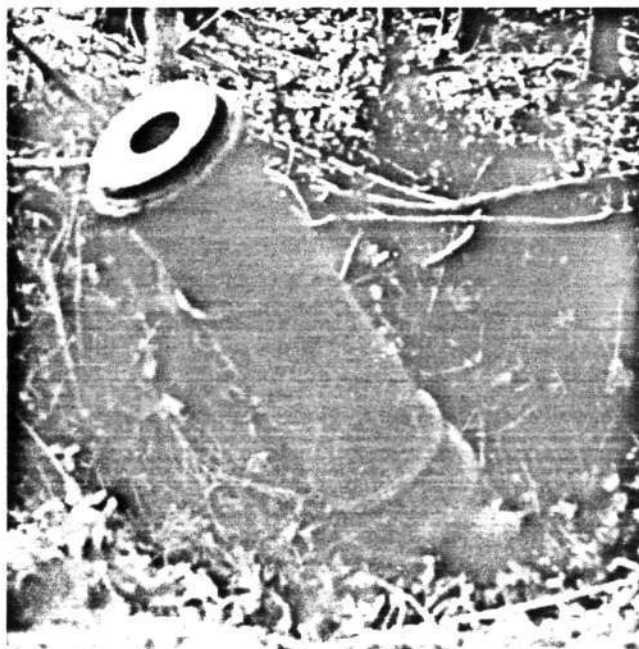
Hahn, H. George, and Carl Behm III

1977 *A Pictorial History of a Maryland Town: Towson*. Norfolk: Donning Co.



Epsom

When Governor Charles Carnan Ridgely gave his daughter Harriet in marriage, he gave her several hundred acres of the Ridgely property as dowry. Henry Banning Chew was the recipient of hand and land. After more land purchases, Henry and Harriet came to control some seven hundred acres. They named their estate Epsom, after Epsom Downs, the English racing town in Surrey, near which the Chew family held property.



This cannon once graced the lawn of Epsom. Of a type cast during the Revolutionary War, it had been mounted at the armory a short distance north of Joppa Road. After the armory was abandoned in the 1830s, Henry Chew brought the cannon to his home as an ornament.

Following the fire that destroyed Epsom, the cannon gradually settled into the ground. It was unearthed during excavation for the Julia Rodgers Library on the Goucher College campus in 1951.

Photograph courtesy of Goucher College

The gutted remains of Epsom House after the fire in 1886.

Photograph courtesy of Andrew Clemens



EPSOM



BALTIMORE COUNTY

A report prepared as supporting documentation
for an "Inventory Form for State Historic Sites Survey"
for the Maryland Historical Trust
by Susan M. Cook and R. Kent Lancaster
Goucher College 1978

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1. Land Holdings of John Robert Holliday and Harriet Ridgely Chew.	
2. Hopkins, 9th District, 1877.	
3. Topographical Map of Goucher College, showing Epsom Sites, 1921.	

Epsom

Epsom was a major Baltimore County estate during the last quarter of the eighteenth century and throughout the nineteenth. Intimately connected with Hampton Mansion on the next hill north, and later with Cliveden in Philadelphia, Epsom is sometimes overshadowed today by those connections, and tends to lose its historic individuality. It was the seat, nonetheless, of proud gentleman farmers who initially chopped a successful agricultural income from the land, produced a model of diversified farming, assumed positions of leadership in their community, and probably relaxed occasionally to enjoy their status.

John Robert Holliday, who established and named the estate, was High Sheriff of Baltimore for five years, an officer in the Back River Upper Hundred Battalion during the Revolutionary War, and a successful farmer and dealer in real estate. Described as "gentleman" in many of his land records, he was perhaps that, but if so he was a working one. He emerges in the Ridgely papers asking for a job in his Uncle Charles Ridgely's store. Thereafter, the traces of his energy are frequent as he captures a runaway servant for his uncle, as his teams haul timber and ore for the Northampton Iron Works, as he oversees the construction and operation of a lime kiln, and as he becomes a partner in a milling enterprise. Married to a sister of Governor Thomas Lee Sims, and a brother, from 1790, of the master of Hampton and the mistress of Perry Hall, Holliday was well connected. His connections, however, did not dilute the energy with which he carved out an estate, a fortune, and position for himself in late eighteenth century Baltimore County. If slaves were an index of success, he inherited one in 1772 from his grandfather and had thirty when he died in 1800.

Henry Banning Chew, whose family occupied Epsom for the last thirds of the nineteenth century, was the grandson of Chief Justice Benjamin Chew of Pennsylvania and was later heir himself to Cliveden, which passed to his youngest surviving son, Samuel. The only son-in-law of Governor Charles Ridgely not from Baltimore, Chew settled in quickly and became a solid and respected citizen of the County. Perhaps the best remembered evidence of his civic consciousness was his donation of the land and building materials for Epsom Chapel, the first permanent place of worship in Towson. His son, Charles R. Chew, organized a Towson company of infantry for service in the Union army in 1861, when his wife's nephew, Charles Ridgely of Hampton formed a company of Confederate cavalry. If tradition may be trusted, Chew had a trench dug at Epsom against the passage of Confederate armies northward. Although much of the story of Epsom in the Chew years will be obscured until the Chew archives at Cliveden are opened, contemporary newspaper notices portray the Chews as highly respected leaders in the Towson and Baltimore County communities.

Epsom Mansion was an important Baltimore County building. It was an unusual example of two eighteenth century houses welded into a single mansion, whose south facade, visible from Towson, stretched ninety-four feet in an unbroken plane. Had the terrain permitted grafting of the newer wing onto the old house in the more usual L-shaped or T-shaped patterns, a good part of the architectural drama of Epsom would have been lost.

The nineteenth century addition of highly decorative elements, the conservatories and the doric portico, converted a rather severe and conservative structure into an exciting combination of formal and almost whimsical architecture. In an entirely different genre from the stately

and geometric Hampton, Epsom was nonetheless a Baltimore County showpiece. On the Sunday after the fire that destroyed the mansion, the Maryland Journal reported that ". . .the ruins were the mecca for pilgrims. . .and hundreds visited the scene all day."

Epsom - the Estate

Although not mentioned explicitly, the nucleus of the future Epsom estate was separated from Col. Charles Ridgely's Northampton in a deed of gift from the Colonel to his son, Captain Charles Ridgely, dated November 1, 1760.¹ Capt. Charles received the bulk of Northampton, all of Oakhampton and Hampton Court, which formed the basis of the lands attached to the Hampton Mansion that he completed in 1790. The part of Northampton not given to Capt. Charles--its southernmost 375 acres--and 100 acres of Ridgely's Conclusion to the south, were bequeathed in 1772 by Col. Ridgely to his grandson, John Robert Holliday (see Appendix number 1.)² Holliday acquired a three acre rectangle in front of his house from Thomas Bond's Stone's Adventure in 1787, trading Bond a slice of similar size from his part of Ridgely's Conclusion.³ This was Epsom in the eighteenth century--a very irregularly shaped estate of about 475-480 acres immediately south of Northampton and north of the Joppa Road. (See map 1.)

Capt. Ridgely's heir, his nephew and Holliday's half-brother, Charles Carnan Ridgely, had begun, even before he inherited Hampton, to acquire lands contiguous to the Ridgely and Holliday property, and when he bought Epsom from his nephew, John Robert Holliday, Jr., in 1807 the estate had been filled out to the southwest to the limits of the Joppa and Mine Bank (later Holliday and now Providence) Roads.⁴

Charles Carnan Ridgely's heir, Charles Ridgely, Jr., farmed Epsom from 1808 and lived in the mansion at least from 1813 until his death in 1819, but as the arrangement was apparently an informal one between father and son, the extent of Epsom at that time cannot be determined.⁵

Epsom came to Charles Carnan Ridgely's youngest daughter, Harriet, and her husband, Henry Banning Chew, in the division of the Governor's

property between 1829 and 1841. Tradition has it that Harriet had received Epsom as her marriage portion in 1822 and the Chews may have occupied it from that date, but trustworthy evidence is missing. In the settlement of her father's estate, Harriet inherited the original Epsom, parts of Stansbury's Disappointment, Cross' Chance, Ridgely's Inspection, Ridgely's Conclusion, and Stone's Adventure, some 601 acres. She purchased two additional parts of Stone's Adventure in 1833-34, and Epsom was basically complete except for minor boundary adjustments between Harriet's sons and John Ridgely of Hampton in 1860.⁶

Harriet Chew's surviving sons, Charles R., Samuel, and Benjamin, came into possession of Epsom on the death of their father in 1867 and divided the acreage more or less equally among themselves. Charles' portion included the mansion and was passed "share and share alike" to his heirs on his death in 1875. Those heirs also inherited their unmarried Uncle Benjamin Chew's portion to the East of the mansion in 1884. (See Maps 1 and 2.)⁷

With the destruction of the mansion by fire in 1894,⁸ Chew heirs settled permanently in Towson and elsewhere and the estate was farmed by tenants.

The steady move northward of Baltimore, Towson, and development took over Epsom in the twentieth century. Goucher College purchased 407 acres which included most of the inheritance of Charles and Benjamin Chew in 1921 and suburban developers obtained the rest. Goucher's acres remained undeveloped until the 1940's, when a fairly slow building program settled the academic portion of the campus on the site of Epsom Mansion with residences, other buildings, and athletic fields scattered across the old farm. The Goucher campus retains much of the rural nature of old Epsom although probably few at Goucher are aware that

when they walk across the central mall from Van Meter Hall to the Hoffberger Science Building, they have crossed the boundary from Col. Charles Ridgely's Northampton into Stone's Adventure which was first patented to William Fell.

¹Land Recs. Baltimore County, Liber B # H, folio 420, dated November 1, 1760, Maryland Hall of Records.

²Wills, Baltimore County, Liber WB 3, folio 201, dated April 1, 1772, Maryland Hall of Records. Holliday had already inherited Goshen on the Hanover Pike near Reisterstown from his father, Dr. Robert Holliday as well as a number of lots in Baltimore City. He bought part of Ford's Choice on the Jones Falls in 1779 and inherited Gotham from his mother, Achsah Ridgely Holliday Carnan Chamier, who had it from her third husband, Daniel Chamier. Holliday did not improve his other estates, whose acreage put his total holdings at about 1300 acres. See Wills, Baltimore, Liber DD 4, folio 163, dated December 2, 1745 and Baltimore County, Liber WB 4, folio 96, dated June 18, 1785; Land Recs., Baltimore County, WG # D, folio 230, dated September 19, 1779, all in Maryland Hall of Records. He also inherited a considerable sum from the sale of the undivided real estate of Capt. Charles Ridgely. Chancery Records, Liber 30, folio 23, dated 1794-1807, Maryland Hall of Records.

³Land Recs., Baltimore County, Liber WG AA, folio 170; and Liber WG DD, folio 522, Maryland Hall of Records.

⁴See Chancery Records, Liber 21, folio 784, Maryland Hall of Records; and Plats, Baltimore County, Epsom, undated plat drawn for or by Henry B. Chew, Maryland Historical Society.

⁵Grocery Ledger, 1806-08, Ridgely Papers, MS. 691, Box 25, Maryland Historical Society; undated invitation sent to Charles Carnan Ridgely by Charles, Jr., to dine at Epsom, with guest list pencilled on the back, Ridgely Papers, MS. 692, Box 6, Maryland Historical Society; and entry for February 18, 1813, Henry Thompson Diaries, MS. 820, Maryland Historical Society. The grocery ledger charges provisions, etc., for Charles, Jr. at Epsom in 1808. MS. 692 contains an undated (except for "February 11") invitation for Ridgely to dine "at Epsom, Thursday next." Someone, probably Ridgely, Sr., pencilled in a guest list which included Henry Thompson. Thompson's diary for Thursday, February 18, 1813 notes that he was invited to dine at Epsom that day but had a previous engagement. Family tradition and the grocery ledger show that Charles, Jr. farmed Epsom; the invitation and diary are the only known evidence that he lived there. Epsom's role in this period was apparently that of an estate-in-waiting for the Ridgely heir apparent.

⁶ Land Recs., Baltimore County, WG 191, folio 556, dated April 2, 1832, and Liber TK 336, folio 49, dated November 27, 1841; Land Recs., Baltimore County TK 225, folio 249, dated March 6, 1833 and TK 234, folio 466, dated January 31, 1834; all in Baltimore City Courthouse; Plats, Baltimore County, Epsom, and Chew-Ridgely Papers, MS. 1620, both in Maryland Historical Society.

⁷ Wills, Baltimore County, Liber L 5, folio 44, dated May 27, 1874; and Liber 7, folio 428, dated February 13, 1884, Baltimore County Courthouse; and Chew-Ridgely Papers, MS. 1620, Maryland Historical Society.

⁸ See Baltimore Sun, March 17, 1894 and The Democrat (Towson), March 24, 1894.

Description of Epsom Mansion - the Exterior

Epsom mansion, once located where the Goucher College academic buildings stand now, was destroyed by fire on March 16, 1894. (See Plates 1 and 2.) Unfortunately there are only a few extant graphic representations of the house. One must rely, in attempting to describe Epsom, on an old drawing of unknown date passed down through the Chew family, a tiny (1" x $\frac{1}{2}$ ") representation of the house on an undated plat, and a photograph taken of the ruins after the fire. There are also some remnants of oral history, recorded in the 1940's when Chew descendants who had lived in the house were still alive.¹ The following description is drawn from these sources.

Two facades of the mansion, the south and the west, can be described with some certainty. The west wing was a two and a half story stuccoed structure of coursed rubble construction and was laid out in a central hall floor plan. It was five bays wide by what appears to have been four bays deep. The wing had two interior chimneys at the ridge of the gabled roof. The fenestration was regular with 4/4 sash windows on the second story. There were also two gabled dormers on the south. The central door and columned portico porch on the south facade were flanked by octagonal glass conservatories decorated on the top with dentil-like ornamentations.

Joined to the east side of the west wing was a slightly smaller building. It was also two and one half stories of coursed rubble construction, and appears to have been built on a lower foundation than the other wing. It was four bays long with irregular fenestration. The windows were 4/4 sash and there were again two gabled dormers on this wing.

The floor plan was somewhat off center. There was an end interior chimney, and at each corner of the south facade and where the wings joined, there were gutter drain pipes. Attached to the eastern end of the east wing was a small one story addition with a shed roof, barely visible in the drawing.

The western elevation of the mansion was what appears to have been a fairly early nineteenth century addition to the west wing-- a high extended portico porch supported in the front by six wooden doric columns with bases.² Matching pilasters stood at the end of the portico on either side of the wall. There was apparently some type of circular decoration in the frieze over each column. Four French doors opened onto the porch and each door was surmounted by a decorative, rectangular panel.

¹The drawing is lost but both Enoch Pratt Free Library and the Maryland Historical Society have photographs of it; the undated plat is in the Graphics Division of the latter, and the fire photograph is owned by Mr. Sam Green, Jr., of Towson. Details of interviews are in Isabel B. Moncure, "Future Perfect Tense, a History of Goucher's Future Home," Goucher Alumnae Quarterly, XIX #3, (May 1941), pp. 4-5; and Mary O. Odell, "Old Towsontown," The Club Courant, April 1941, pp. 22-23.

²A similar portico was added to a house of similar proportions in the early 1830's. The house was Robert Oliver's Greenmount. The architect faced the same problem posed at Epsom, attaching a rectangular portico to a triangular gable. The solutions at Greenmount and Epsom are remarkably similar. See the unattributed drawing of Greenmount in the Greenmount Cemetery gatehouse, Baltimore, with a copy in Maryland Historical Society.

Description of Epsom Mansion - the Interior

Plans of the interior of Epsom existed as late as 1941 but cannot be traced today. The visual and oral evidence noted above, when considered with inventories taken on the deaths of John Robert Holliday, Henry B. Chew and Charles R. Chew, give some idea of internal arrangement. (See Appendix 2.)¹ The mansion was a complex of two discrete houses joined end to end with some sixteen rooms not including halls, garrets, etc.

The west wing was apparently an orderly version of the Georgian central hall plan. The principal entrance to the house, on the south, opened into a large hall with staircase, probably on the north. The hall was flanked on the east by a large dining room, which also served as a family parlor, and on the west by double drawing rooms. Four French windows opened onto the West portico and served as entrances from that direction, and four more, two in the south drawing room and two in the dining room, opened onto the glass conservatories flanking the south entranceway. Whether these French windows were in the original building is uncertain; it seems likely that smaller windows were extended to floor level when the conservatories and portico were added.²

The second floor of the west wing contained stairwell, hall and five bedrooms, numbered "1" through "5". Finished rooms on the third floor served as garret space.

The foundation of the east wing was lower than the west. This wing was undoubtedly older than the west one, and as it seems unlikely that the original builder would have placed his house below the crest of the hill, the difference in elevation was probably caused by the incorpora-

tion of a sizeable cellar into the newer wing.³ Steps, apparently two pairs on the first floor, led down from the west to the east wing. One pair led into a large room known in the nineteenth century as the breakfast room, the other pair led into a hall or passageway to a second east entrance and to the stairs. The east wing was built on an off-center hall plan, but the addition of the west wing probably necessitated alteration of the older house to accommodate easy passage between wings. This included partitioning off a passageway, probably on the southwest side of the old wing, to join the central hall, thus producing an "L"-shaped hallway. Descriptions of Epsom note that this floor also contained a large brick kitchen, a pantry, and "two other rooms."

On the second floor of the old wing, according to family tradition, were the owner's and his wife's bedrooms, a nursery, and by the nineteenth century at least, a room designated the cook's room. There was at least one opening between wings at this level and probably two. The third story was again attic space.

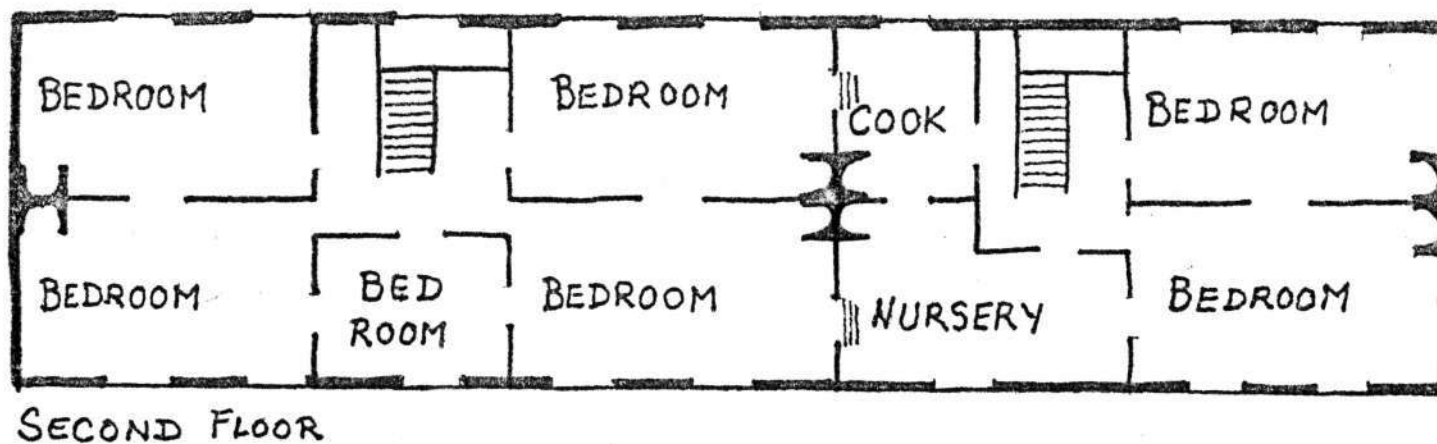
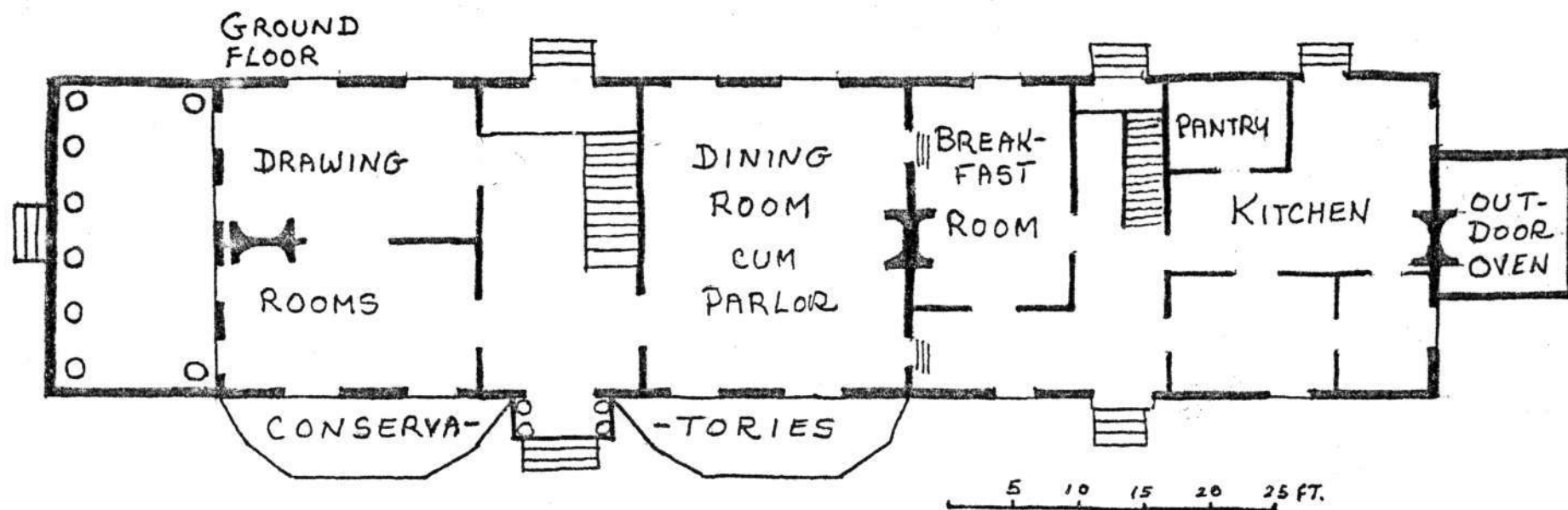
Although the photograph of the burned shell of Epsom corroborates most of the details in the undated drawing of the mansion, there is some discrepancy in the chimneys. The artist placed two chimneys near the west end of the west wing, while the photograph shows a single large interior end chimney there. There were interior end chimneys at the east and west ends of the house and another where the two wings joined. The placement of the chimneys suggests that all rooms in the new wing except for hallways and one second-floor bedroom had fireplaces. The photograph and Chew inventories show that the central chimney served both dining room in the west wing and breakfast room in the east. Chew inventories suggest that a variety of stoves supplemented fireplace heat by mid-nineteenth century. (See Plate 1.)

The Chew drawing shows a one-story, shed-roof protuberance at the easternmost end of the building. This was undoubtedly the outer kitchen. Reminiscences recorded in the 1940's note a double fireplace in the great kitchen with ovens inside and out, and the inventory of Charles R. Chew notes storage of appliances in both kitchen and outer kitchen. This is perhaps the outside kitchen, 16' x 16' noted in the Federal Tax Assessment List of 1798. (see Appendix 3.)

¹Isabel B. Moncure, op. cit., pp. 4-5; Mary O. Odell, op. cit., pp. 22-23. See Appendix 2 for copies of the inventories.

²The representation of the mansion on the undated plat is remarkably detailed for its size. The western portico is clearly drawn, but the southern windows seem typical, small, double-sash ones, and the conservatories are not yet there. Research on the dating of the plat is continuing.

³All the inventories note a cellar.



CONJECTURAL FLOOR PLAN OF EPSOM MANSION, TOWSON

The Dating of Epsom Mansion

Epsom was not built as a piece. It was two houses of different dates joined end to end as the owner's needs, familial and social, expanded and as the hilly terrain dictated. All indications are that the east wing was the older of the two. It was a solid and probably comfortable house, but one without any pretensions. Its asymmetrical facade and fenestration suggest a plan that evolved around a family's needs, not one that conformed to canons of contemporary style. John Robert Holliday seems to have lived on or near Northampton from the mid-1760's. The estate he named Epsom was his in 1772, and there seems little reason to doubt that the east wing was built either to house his growing family in the early 1770's or that it was already on the property when he inherited it.

The west wing presents more problems. It was a planned structure with considerably more pretension, and its builder had symmetry and some elegance in mind. Before the portico and the conservatories were added, it was a typical, large, late Georgian house; it is a move past the needs of a family breaking in a new farm and a step into order and gracious living. Holliday's listings on the Tax Assessment List of 1798 include a stone house, two stories, 24 feet by 53 feet, and a stone kitchen of two stories, 24 feet by 40 feet. (See Appendix 3.) The dimensions for the kitchen are simply too immense for a kitchen alone. The reference is certainly to a kitchen wing. There was, at any rate, another outside kitchen on the List, single storied and a more reasonable 16 feet by 16 feet—probably the shed roof structure at the east end of the mansion on the undated drawing.

In the photograph of Epsom after the fire of 1894, the south facades of the two wings form a single plane, suggesting that the wings were of equal depth. The west wing is longer than the east one, too, and the wings conform in general proportion to the ratio of 'house' to 'kitchen' dimensions in the Tax List.

Although hard evidence is lacking, it seems very likely that the two structures noted in the 1798 Tax Assessment List were the Georgian house and the older house of the 1770's, which had then become, on its first floor, at least, chiefly a kitchen, breakfast room, and storage wing—the two segments in all later graphic representations of Epsom. The west wing would date therefore before 1798. An iron stove plate decorated with Holliday's initials and the date 1784, remembered in a newspaper account 110 years later when the mansion burned, may suggest a date for the west wing.¹

The western portico and the glass conservatories added to the west wing were the final additions to the mansion. Although they were almost certainly Chew additions after 1829, they cannot be dated much more precisely. The minuscule drawing of the mansion on the Epsom plat suggests that the portico had been added when the plat was drawn but that the conservatories had not. Further research is needed to date the plat. Newspaper accounts of the 1894 fire note that the conservatories had given way to "piazzas" before that date.

Note: Capt. Charles Ridgely rented John Robert Holliday "my Taylor Plans Book" in August 1773, for four and one half days at 3s. 6d a day.² While the Captain's spelling makes it perfectly possible that this was a book of patterns or plans for a tailor or seamstress, it may, on the other hand, have been a book of house plans. Sir Robert Taylor was at the

time the most eminent architect in London, and the captain had just finished constructing a house for himself at Northampton (not Hampton Mansion.) Research into the possibility that Sir Robert Taylor published a book of his plans is under way but is incomplete. A positive result could have important implications for Epsom and possibly for the later Hampton Mansion as well.

¹Maryland Journal, March 24, 1894.

²Captain Ridgely's Journal, Ridgely Papers, MS. 691, Box 16, Maryland Historical Society.

Outbuildings, Remains and Ruins

Spring House I

There are a number of extant remains of pre-Goucher structures on the campus. The most obvious of these is the old spring house located about fifty yards north of the college's psychology annex. (See Plate 3.)

The spring house is a building of coursed rubble construction with what would appear to be some attempt at quoining. Some reconstruction work was done on the building in the 1950's and the roof was replaced as it had rotted and caved in. The interior of the building is stuccoed and white washed. There are gutters about $16\frac{1}{4}$ inches wide along the inside walls of the spring house. These gutters are constructed of brick covered with cement. Water from the natural spring located about six feet to the south of the southern wall flowed through these channels and out a narrow opening at the foot of the north wall of the building. The spring itself is enclosed in a handsome stone recess in a stone wall whose three sides form a rectangular entranceway to the spring house. Shards of crockery are present in the stream bed north of the structure.

The exact date of the construction of the spring house is not presently known. It appears, however, to be represented on the Hopkins 1877 map of the 9th District and on the undated plat in the Maryland Historical Society. The latter would push its origin back at least to 1867 and probably much earlier.

Spring House II

Located deep in the woods between the college tennis courts and

paddock is the site of another old spring house. Presently a good portion of the west wall is visible above ground. (See Plate 5.) The other walls can be traced by a few scattered remains on the surface and their course verified by the use of a probe. The site has been a ruin long enough for a tree, with a trunk girth of approximately 17 inches and now blown down, to have grown through the floor of the building.

The spring house was about thirteen by twenty seven feet and the foundations were of coursed rubble construction. The foundation walls were about twenty-two inches thick. The level top of the one exposed wall makes it certain that the superstructure was frame or log. It was probably the latter as irregular chunks of white washed plaster, suitable to sealing a log interior, dot the site.

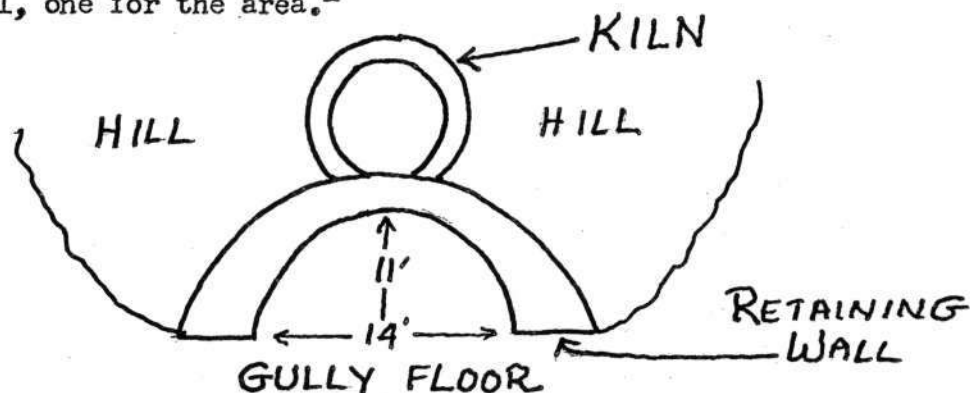
A spring still flows out of a carefully constructed stone shelter about twenty-three feet southwest of the spring house, and the mechanics of water utilization are still evident there. Spring water flowed into a deepened and widened pool about three by eight feet and the overflow was piped across the spring house floor. (See Plate 4.) Shards of stoneware crockery have been found in the streambed immediately north of the foundation.

Lime Kiln

Located approximately 300 feet to the southwest of spring house # 1 is an old lime kiln. The kiln was built in the wall of a natural hollow at the head of a gully. All that appears of it today is its large, concave retaining wall. The wall resembles a half-cylinder and is constructed of flat, butt-joined, coursed stones. (See Plate 6.) The average thickness of the stones is about five inches. The

wall itself is about two and one half feet thick and is in near perfect condition, with carefully finished edges. The opening of the half cylinder is about fourteen feet wide, eleven feet deep at the center and eleven feet high.

An old employee of Goucher reports that until about 1950, there was a sizeable hole at the top of the hollow over the retaining wall. This hole was lined with stone similar to that of the retaining wall and was nearly as deep as the wall itself. The hole was filled in with soil as a possible hazard to the community; pieces of shaped stone similar to that in the wall are visible on the surface today. This "hole" was certainly the conical kiln itself, a typical, if substantial, one for the area.¹



Although it is not positively known when the kiln was constructed, there is evidence that a kiln was built for John Robert Holliday and Capt. Charles Ridgely in July 1771 and put into use immediately. There is also evidence, in Ridgely papers of 1794 and in the only known account of the management of Epsom in the very early years of the nineteenth century, that there was a kiln producing lime in those years at Epsom.² It is very probable that the kiln built in 1771 is the kiln at Goucher today.

Note: The Account of John Robert Holliday's and Capt. Charles Ridgely's partnership in the kiln (See Appendix 4) tells a great deal

about its operation. Timber for fuel usually came from Northampton with Holliday's teams doing a good share of the hauling. The source of good limestone is uncertain. There are no obvious outcroppings on the campus and yet it must have been available at Epsom to support the kiln later when it was under Holliday's sole management.

Lime was sold by the partners at 1 s. or more usually 1. s. 6 d. a bushel, probably depending on its quality, and delivery cost a straight 6 d. a bushel irregardless of distance, adding one third or one half to the cost of a bushel. Harry Dorsey Gough, for example, bought 1125 bushels of lime for £84/7/6 and paid more than £28 for transport. Among the buyers are a large number of relatives by blood or marriage--Gough, William Goodwin, Charles Ridgely son of John, Darby Lux, Daniel Chamier and Thomas Worthington. Relationship made no difference in the price of lime although Holliday and Ridgely are charged only 1 s. a bushel for their own purchases from the partnership, and it is unlikely that they took inferior lime.

The builder of the kiln, James Spicer, was paid £1/10/- for his work; "dieting" him for six days during the process cost the partners 7 s. 6 d. The lime burner, Isaac Richards, earned £3 a month for working the kiln in 1771. (In 1801, John Robert Holliday Jr. paid two men \$8 a month each to work the kiln.) The partners shared a profit of £223/2/8 on operations between August and December 1771. Capt. Ridgely's share of the profits from the kiln in 1771 and 1772 were £415/11/5.³ Finally, rum was apparently as necessary to kiln works as was limestone. Fifty two quarts were charged to the works in 1771.

Attempts to document the use of the kiln are continuing and it is hoped that the conical kiln interior may be excavated in the very

near future.

¹See Amos Long, Jr., "Pennsylvania Limekilns," Pennsylvania Folklore, XV #3, Spring 1966, pp. 24-37.

²The kiln account is in Ridgely Papers, MS. 692.1, Box 4, Maryland Historical Society; evidence of the kiln at Epsom are in Grocery Ledger K, Ridgely Papers, MS. 691, Box 25 at the same society and in Chancery Papers # 1120, Baltimore County, Maryland Hall of Records.

³Capt. Ridgely's Account Book, Ridgely Papers, MS. 691, Box 16, Maryland Historical Society.

Barn Foundation

The rectangular foundation of an old barn, thirty feet by forty-three feet, stands on the edge of the woods near the eastern limits of Goucher's paddock. (See Plate 7.) The foundation is built on the side of a slight hill and ranges in height from about two feet at the hillside to about five and one half feet below. Roughly eighteen inches in depth, it is constructed of uncoursed field stone and as the top of the foundation is flat, it certainly supported a frame or log superstructure. One entranceway opened at the northwest corner of the west wall of the barn with another perhaps in the southern wall. Deterioration makes the latter uncertain.

Below the barn some 200 feet to the west in a small spring-fed stream is a concrete watering trough, about three feet by five. A map of the Goucher property, dated 1938 but drawn in 1921, shows a fenced enclosure from barn to stream and includes the trough area. (See Map 3.)

The dimensions of the barn are of particular interest because they correspond exactly to a log barn listed on the Federal Tax Assessment List of 1798. Those dimensions seem to conform to no

standard barn size, and it is most unlikely that two barns of the same unusual dimensions would be constructed on the same estate at different times. The foundation certainly dates before 1798.

The barn foundation is deteriorating. It was used as a dump during the earliest years of Goucher's occupancy of the land and is probably as extensive a storehouse of 1950's cosmetics jars and bottles as Maryland can boast. More recently, trees were bulldozed across it as the paddock was extended, damaging two walls. It is hoped that, with college cooperation, the site may be cleared and the very handsome old foundation preserved.

Kitchen Dumps

Several kitchen dump sites, of various dates before Goucher's occupancy of the campus have been uncovered. One, near the Business Services Building and near the place where the farm tenant's dwelling stood after the mansion burned, has been explored by a Goucher history class studying garbage as evidence of material culture. A very large number of artefacts, ranging from bottles from Baltimore breweries to Limoges porcelain, were uncovered. Dating of many of them has suggested dates of 1890-1940 for this dump's use.

Another dump, newly discovered and basically unexplored, is located in the kiln gully. Much nearer the mansion site, this dump is certainly earlier than the former one. Already shards of Chinese blue and white porcelain have been found on its surface which match exactly the patterns and shapes of porcelain from Epsom in the possession of a Chew descendant. (See Plate 8.)

Other areas of the campus have also yielded bits of porcelain and

an abundance of farm machine parts, most of the latter still unidentified and undated, but some apparently early. The old road-bed between farm buildings, now overgrown and barely traceable, is particularly rich in metal objects. The kiln itself, when its primary use was discontinued, would have been an ideal site for the disposal of garbage and it is hoped that excavation may reveal new treasures there.

List of Plates.

1. Epsom Mansion, undated drawing now lost. From photograph in Enoch Pratt Free Library. South Elevation and West Portico.
2. Epsom Mansion after fire of 1894. Original photograph in possession of Samuel Green, Jr., Towson; copy courtesy of Ms. Margaret Green. South Elevation.
3. Spring House # 1. North and East Elevations.
4. Spring House # 2. Stone protector of spring which feeds Spring House. Camera facing south.
5. Spring House # 2. Exposed western wall of Spring House.
6. Lime Kiln. From the gully floor. Camera facing southeast.
7. Barn Foundation. Camera facing southeast.
8. Chinese Blue and White Porcelain from Epsom. In possession of Ms. Frances Green, Towson. Shards from companion pieces in the set have been found in the kitchen dump near the lime kiln. The set is listed in the inventories of both Henry B. and Charles R. Chew.

Photographs by R. K. Lancaster, Spring 1978. All negatives are in Goucher College archives.

RECORDS SEARCH

EPSOM

Baltimore County

1. Baltimore County Courthouse, Land Recs., Liber 545, folio 248, dated Sept. 1, 1921. Chew heirs, et al., convey to Goucher College, Charles Chew's and Benjamin Chew's parts of Epsom estate.
2. Baltimore County Courthouse, Wills, Liber 5, folio 44, dated May 27, 1874. Charles R. Chew bequeaths Epsom to wife for lifetime, and to children to be shared after her death. Wills, Liber 7, folio 428, dated February 13, 1884. Charles Chew's heirs inherit Benjamin Chew's portion of Epsom.
3. Maryland Historical Society, MS. 1620, Chew-Ridgely Papers. Indenture, dated June 18, 1867, among Charles R., Benjamin, and Samuel Chew dividing Epsom estate among themselves. Charles R. Chew gets portion of estate with mansion.
4. Baltimore County Courthouse, Land Recs, Liber GHC fol. 29, folio 90 dated April 19, 1860 and folio 125 dated April 19, 1860. Henry B. Chew and John Ridgely of Hampton adjust boundaries between Epsom and Hampton in a series of conveyances.
5. Harriet R. Chew dies intestate on October 20, 1835. Husband Henry B. Chew enjoys Epsom during lifetime; dies December 12, 1866. Epsom inherited jointly by three sons, Charles R., Benjamin, and Samuel Chew.
6. Baltimore City Courthouse, Land Recs., Liber TK 234, Folio 466, dated January 31, 1834. Dr. Josiah Marsh deeds part of Stone's Adventure west of York Road to Harriet R. Chew.
7. Baltimore City Courthouse, Land Recs., TK 225, folio 249, dated March 6, 1833. Charles Oliver deeds part of Stone's Adventure east of Dulaney Valley to Harriet R. Chew.
8. Baltimore City Courthouse, Land Recs., Liber WG 191, folio 556, dated April 2, 1832; and Liber TK 336, folio 49, dated November 27, 1841. Harriet Ridgely Chew receives Epsom (expanded by parts of Stansbury's Disappointment, Cross' Chance, Wheeler's Beginning, and Ridgely's Conclusion) in settlement of Charles Carnan Ridgely of Hampton's estate.
9. Baltimore City Courthouse, Land Recs., WG 126, folio 601, dated November 10, 1813. Charles Ridgely of Hampton buys back from the estate of Thomas Bond the three acres of Ridgely's Conclusion sold to Bond by John Robert Holliday in 1789.
10. Baltimore City Courthouse, Land Recs., Liber WG 92, folio 468, dated February 11, 1807. John Robert Holliday, Jr., sells Epsom to Charles Ridgely of Hampton for \$20,000.

11. Maryland Historical Society, Carroll-Maccubbin Papers, MS. 219, will of John Robert Holliday, dated June 22, 1800. Epsom bequeathed to John Robert Holliday, Jr.
12. Maryland Hall of Records, Chancery Records, Baltimore County, liber 21, folio 784, 1791. Charles Carnan Ridgely of Hampton purchases Cross' Chance and Wheeler's Beginning from the estate of Abraham Risteau.
13. Maryland Hall of Records, Land Recs., Baltimore County, WG DD, folio 522, dated October 4, 1789. John Robert Holliday conveys three acres of his part of Ridgely's Conclusion to Thomas Bond.
14. Maryland Hall of Records, Land Recs., Baltimore County, Liber WG AA, folio 170, May 2, 1787. Thomas Bond conveys three acres of Stone's Adventure contiguous to Northampton to John Robert Holliday.
15. Maryland Hall of Records, Wills, Baltimore County, Liber WB 3, folio 201, dated April 1, 1772. Col. Charles Ridgely bequeaths remainder of Northampton and part of Ridgely's Conclusion to John Robert Holliday; 475 acres.
16. Maryland Hall of Records, Land Recs., Baltimore County, Liber B #H, folio 420, dated November 1, 1760. Deed of gift of most of Northampton from Col. Charles Ridgely to Capt. Charles Ridgely.
17. Maryland House of Records, Patent Certificate 4144, Baltimore County, dated February 2, 1754. Ridgely's Conclusion patented to Col. Charles Ridgely--1350 acres. Eighteen additional acres patented to Col. Ridgely, Patent Certificate 4152, Baltimore County, dated March 25, 1762.
18. Maryland Hall of Records, Land Recs., Baltimore County, Liber TB #D, folio 94, dated April 2, 1745. Col. Charles Ridgely buys Northampton from Darnall heirs.
19. Maryland Hall of Records, Patent Certificate 2165, Baltimore County, dated September 28, 1695. Northampton patented to Col. Henry Darnall.

Bibliographical Notes

Two brief articles, Isabel B. Moncure, "Future Perfect Tense, a History of Goucher's Future Home," Goucher Alumnae Quarterly, XIX #3, May 1941, pp. 3-7; and Mary Osborn Odell, "Old Towsontown," The Club Courant, Baltimore, April 1941, pp. 14-15, 22-23; and a student term paper from 1931 in the Goucher College Archives comprise the whole of the secondary literature of Epsom. All three were based on interviews and demonstrate chiefly the flaws in human memory. No collection of Holliday papers seems to have survived. Newspaper accounts of the Epsom fire in 1894 note the destruction then of Chew archives, and the investigators have not yet been able to gain access to Chew papers at Cliveden in Philadelphia.

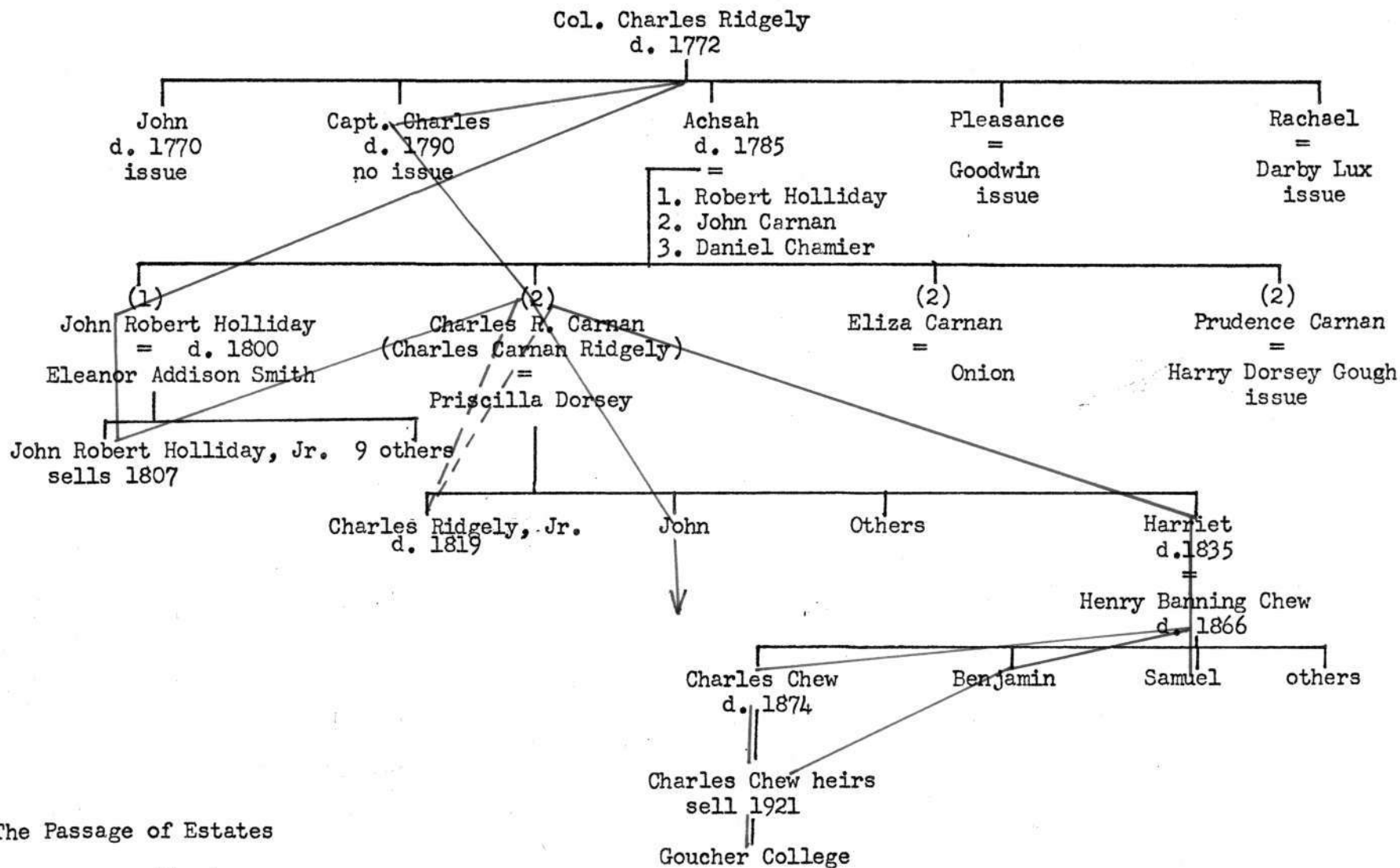
The Chew-Ridgely Papers, MS. 1620, in the Maryland Historical Society contain eight items, of which five are land records concerning Epsom, all registered elsewhere. The major manuscript sources of Epsom history are the voluminous Ridgely Papers, MSS. 691, 692, 692.1, 716, and 1127) in the same Society. As Epsom was an offshoot of Hampton, and as all its owners were close Ridgely relatives who moved in Ridgely circles, Epsom, the Hollidays and the Chews appear many times in the Ridgely papers, but always tangentially to Ridgely interests and therefore unexpectedly for the researcher. There is evidence, for example, that John Robert Holliday was building something in 1787 because he had rafters planed in the Ridgely sawmill; and we know of the construction and working of the Epsom lime kiln in 1771-72 because Holliday rendered an account to his partner in the venture, Captain Charles Ridgely. Although a fairly careful survey of this enormous collection is complete, closer work may still yield more Epsom evidence.

Other collections in the Maryland Historical Society which have Epsom

material are the Worthington Papers, MS. 1406, the Carroll-Maccubbin Papers, MS. 219, Henry Thompson Diaries, Ms. 820, the Oliver Papers, MS. 626.1, St. James Parish Record Book, MS. 720, and the Penniman Land Grants, MS. 1143. The Graphics Division of the Society owns the original undated plat of Epsom, drawn by or for Henry B. Chew, with a tiny sketch of the mansion, and an undated photograph of a drawing of the central portion of the mansion, which was perhaps an architectural projection for possible restoration after the fire. Mr. Samuel Green, Jr., of Towson, owns the only known photograph of the mansion, taken after the fire. Both the Maryland Historical Society and the Enoch Pratt Free Library have photographs of the nineteenth century drawing of Epsom but the drawing itself is lost.

Pertinent land records, wills, and inventories are at the Baltimore City and County Courthouses and the Maryland Hall of Records. Of particular value at the Hall of Records are Chancery Records, Baltimore County, 7565 and 1120, both ca. 1807, which record suits arising out of the sale of Epsom in 1807, and contain accounts of the management of the estate in the first years of the nineteenth century. Useful tax lists include Maryland Tax List 1783, Baltimore County, (Philadelphia, 1970), and Federal Assessment of Baltimore County 1798, Back River Upper Hundred, (microfilm, Hall of Records, Maryland Historical Society, Baltimore County Historical Society.) The former is particularly valuable as it lists dimensions of improvements.

Chew-Ridgely descendants, particularly Ms. Frances Green, Ms. Margaret Green, and Mr. Samuel Green, Jr., of Towson have shared family traditions and allowed photographing of furniture and porcelain once part of Epsom.



The Passage of Estates

- Hampton
- Epsom

Appendix 2

The Inventories

(The complete inventory of John Robert Holliday and those pages of the inventories of Henry B. Chew and Charles R. Chew which deal with the mansion are attached.)

Inventories reveal a great deal both about the use of space in the Epsom mansion and the material culture in which the different owners lived. Holliday's inventory is not broken down by rooms, but the inventory listing moves obviously from bedrooms, to parlors, to dining room, to kitchen and pantry, to cellar. As there was a lapse of almost a year between death and inventory and as the Holliday children seem an unusually acquisitive bunch,¹ the inventory is probably less than a complete listing of Holliday's possessions. The house slept thirteen in comfort, for thirteen featherbeds and bedsteads, two of them mahogany are listed. Among other bedroom furniture were eleven chairs, various chests and wash stands. Fifty four chairs are noted downstairs, fourteen mahogany, thirteen walnut, sixteen Windsor, and eleven "old" ones. A Windsor settee, equal in value to a white counterpane or a walnut chest of drawers, presided over the chairs. Dining was at three mahogany tables and there were six other mahogany tables and a mahogany sideboard.

On the walls hung four framed mirrors, two "guilt" and two mahogany, as well as two sets of Hogarth's "paintings," twelve in number. 136 ounces of silver plate were valued at one dollar an ounce. The inventory also lists the farm implements, enumerates the livestock, and names the thirty slaves upon whom white life at Epsom depended.

A good part of the furnishings of Epsom under the Chews came from the sale of Gov. Charles Carnan Ridgely's personal property in 1832; family tradition suggests that other things came from Cliveden in Philadelphia, the Chew homestead. Henry B. Chew bought scores of household items, farm implements and livestock from the Governor's estate. Ranging from a bust

of Hamilton and a sword cane, a sample of Chew's purchases included two gold and green settees and two matching tables, mahogany bureaus and wash stands, at least six beds, mahogany knife boxes, a pier table, a refrigerator, six dung forks, a threshing machine, and four mules, Charles and Beck and Mike and Violet.²

Henry B. Chew's inventory, taken in 1867, gives a very full description of the contents of each room at Epsom, although the location of individual bedrooms cannot be ascertained. The bedrooms were large; consider the contents of Chamber # 2: thirteen chairs, two beds, a dressing case, a large wardrobe, two card tables, two washstands, a small stand, two towel racks, a stove, and assorted decorative items. The double parlors are described in the inventory as the "back parlor," and the furnishings of both are lumped together. Both were carpeted but only one chandelier and a single mantle looking glass are listed. There were an escritoire, a writing desk and a "small fancy writing desk," a mahogany sofa, two lounges, fifteen mahogany and two covered chairs, a bookcase, two pier tables, a marble-top center table, four small tables, two footstools, an ottoman, and assorted decorations. Among the last were twelve pictures, the most valuable of which depicted the crucifixion. The room designated as "dining room" had by this time no facilities for dining and was obviously a family parlor, with "old" furniture but with more purely decorative items than the double parlors. Among these were nine "scripture prints." Sideboard and two dining tables were in the breakfast room, although, strangely, no chairs are listed for that room.

Charles R. Chew's inventory in 1875 demonstrates most of all that there were few changes in Epsom's furnishings between his father's death and his own. The bedroom noted above had lost a bed but almost everything else was intact, even to two candlesticks, their snuffers and tray. The same was true of the other rooms as well. The old parlor furniture had been retired

from the dining room and a dining table and sideboard were back. Seating accommodations for dining, however still remain a mystery in the 1875 inventory.

¹Some mystery surrounds the death of John Robert Holliday. The Federal Gazette had printed an unusually long obituary for his wife, Eleanor Addison Smith Holliday, just two years earlier on July 7, 1798, but no obituary at all has been found for Holliday. Immediately after his death, his executors, his "dear brother Charles Carnan Ridgely and his dear Friend James Carroll," refused to serve. Within a short time the husbands of married Holliday daughters were suing John Robert Holliday, Jr. for violation of the terms of the will and after Charles Carnan Ridgely bought Epsom, he was named a co-defendant in the suit. In a deposition in the case, Holliday, Jr., stated that work as he might he could never make a profit from Epsom because his sisters were so greedy and demanding. He moved to Louisiana, and by the 1830's young John Robert Holliday, III, is visiting his Ridgely cousins at Hampton and being dosed with gin when ill. See Chancery Papers, Baltimore County, # 7565 and # 1120, ca. 1807, Maryland Hall of Records, and Ridgely Papers, MS. 691, Maryland Historical Society.

²Probate Records, Accounts of Sales, Baltimore City, Liber DMP 14, folio 1 ff, 1832, Maryland Hall of Records.

Inventory of John Robert Holliday, June 15, 1801. Liber WK 1063, folio 505,
Maryland Hall of Records.

10	pairs fine sheets	25.00
6	pairs coarse sheets	10.00
9	pairs linen cheets	9.00
5	white counterpains	15.00
14	quilts	20.00
10	coverlets	36.00
20	damask tablecloths	80.00
12	common tablecloths	12.00
5	towels linen	2.00
8	damask towels	8.00
20	diaper towels	5.00
24	pairs blankets	35.00
9	pairs pillow cases	2.00
5	setts curtains	80.00
11	chairs	2.00
13	feather beds at 15 each	195.00
13	bolsters and 18 pillows	35.00
10	matresses	60.00
13	bedsteads 2 of which mahogany	32.50
1	large mahogany chest of drawers	15.00
2	small mahogany chests w. glass	10.00
1	walnut chest w. glass	3.00
1	wash stand and furniture	1.00
1	oilcloth	2.50
5	old chests	2.50
1	cloth stand	.50
	old carpets	35.00
14	mahogany chairs	60.00
13	walnut chairs	15.00
16	windsor chairs	4.00
11	old chairs	3.00
1	windsor settee	3.00
1	set of dining mahogany tables 3 in number	20.00
1	square dining mahogany table	2.00
6	small tables 5 mahogany	21.00
2	guilt framed mirrors	20.00
2	mahogany framed mirrors	10.00
1	pair brass-topped and irons, shovel, long fender	10.00
5	pairs and irons	2.50
1	pair brass topped shovel and tongs	.50
1	case and stand	5.00
1	chest	2.00
1	old table	.50
1	mahogany side board	18.00
2	knife cases and knives	6.00
2	setts Hogarths paintings, 12 in number	20.00
1	clock	20.00
1	gold watch	15.00
1	silver watch	15.00
4	window blinds	.50

	pewter plates and dishes	6.00
36	jelly glasses	1.00
24	punch glasses	2.00
4	glass bowls	5.00
12	decanters	6.00
3	brimids (?)	5.00
2	glass jugs	1.00
6	China mugs	3.00
1	large punch pot	.50
3	pitchers	1.00
1	set blue China	24.00
24	red and white plates	5.00
18	waiters	5.00
6	candlesticks	2.00
	the whole kitchen furniture	20.00
	cellar furniture, consisting of Hhds, bbls, jars bottles, jugs, etc.	60.00
4	wheels and 1 reel	3.00
1	loom	10.00
	silver plate, being 136 oz.	136.00
	blasksmiths tools	8.00
10	old ploughs and 2 old harrows	22.50
	sundry parts of old wagons	11.00
1	old 2 horse waggon	30.00
1	large harrow	2.00
8	axes, 2 mauls, 7 wedges and 2 pieces maul rings	7.50
10	old hoes	2.75
5	mattocks, 6 shovels, 12 pitch forks	6.75
20	sickles and 3 old scithes	2.50
2	grand stones	2.00
60	barrels corn	120.00
15	bushels flaxseed	7.00
20	bushels oats	5.00
2	old fans 1 old cutting box	6.00
1	cart	5.00
7	setts gears and cart saddle	9.50
4	3 yr old colts	120.00
1	young mare	28.00
19	cows	247.00
4	oxen cart and gears complete	95.00
7	steers	98.00
12	young cattle	60.00
7	calfs	21.00
45	sheep and 16 lambs	82.00
5	sows and pigs	34.00
55	head of hogs	151.00
2	cows, 2 heifers, and 4 yearlings	64.00
1	bull	20.00
5	work horses and 5 mules	216.00
1	waggon 5 horses and gears	240.00
1	carriage and harness	50.00
1	old horse cart and gears	24.00
1	briar hook and carpenters tools	2.00
1	mare with foul	32.00

1	old brown mare and colt	34.00
1	young horse	24.00
10	shoats	23.00
1	dray	20.00
	lumber	6.00

There follows a list of thirty slaves, listed by name,
age, and value. total 2521.00

whole amount \$5785.50

15 June 1801

ABSTRACT FROMFEDERAL ASSESSMENT OF BALTIMORE COUNTY 1798BACK RIVER UPPER HUNDRED

Number of particular lists: 1061, 1178.

Holliday, Jno. R. Northampton 470 acres

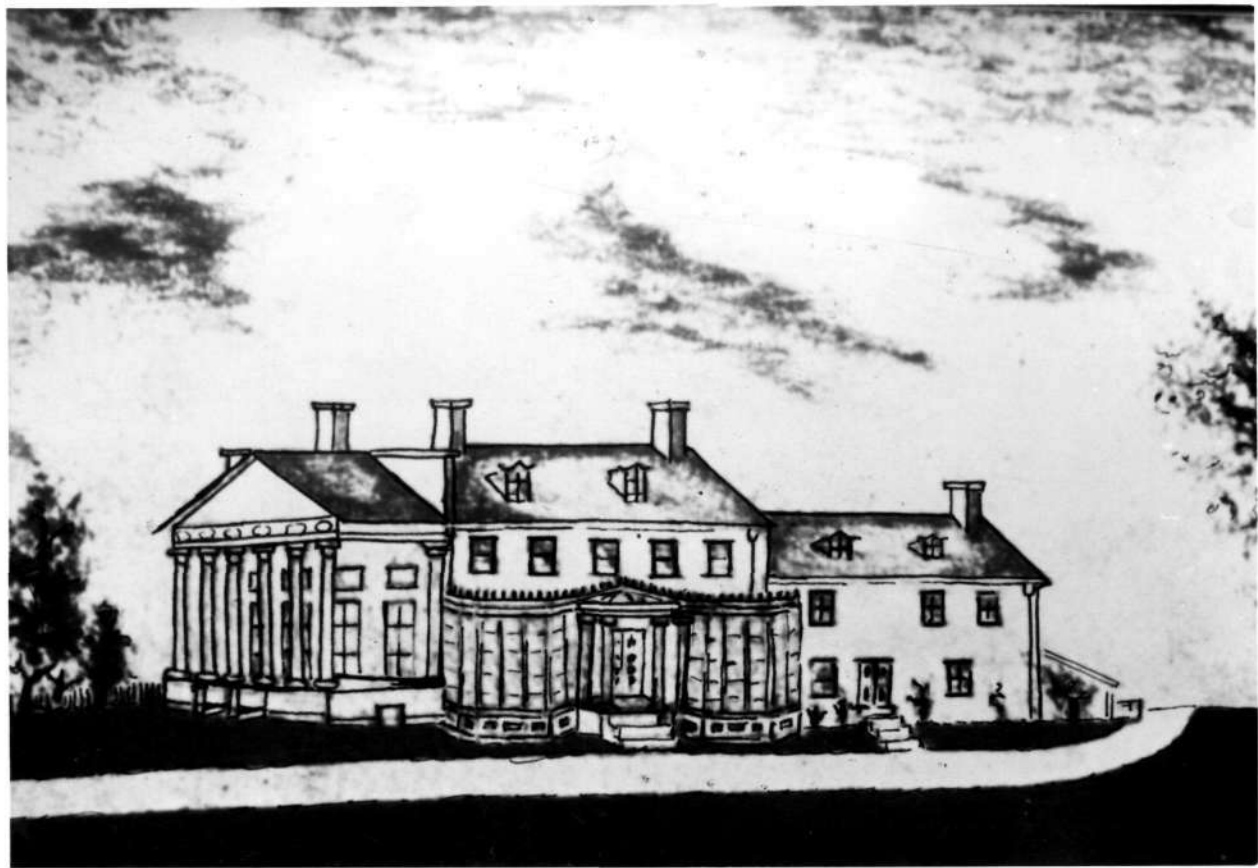
- 1 Stone House, 2 stories, 24' x 53'
- 1 Stone Kitchen, 2 stories, 24' x 40'
- 1 Stone Kitchen, 16' x 16'
- 1 Log House, 16' x 16'
- 2 Old Log and Frame Houses, 16' x 20' each
- 1 Frame Meat House, 16' x 16'
- 2 Log Hen Houses, 12' x 12'
- 2 Log Stables, 16' x 24' each
- Another Stable, 16' x 16'
- 1 Frame Barn, 30' x 43'
- 1 Old Frame Barn, 16' x 20'
- 1 Log Stile House, 16' x 24'

Map 1EPSOM

The Land Holdings of John Robert Holliday and Harriet Ridgely Chew which Comprised Epsom.

Note:

Apparently a good bit of mystery surrounded the southern and eastern boundaries of Stone's adventure as it bordered on Ridgely's Conclusion. In the pertinent land records mentioning these boundaries, the variations are almost infinite. The southeastern course of Stone's adventure was either S $41^{\circ} 45'$ E or S $39^{\circ} 45'$ E and 103 or 133 perches; the northeastern course was either N $11^{\circ} 15'$ E or N $9^{\circ} 15'$ E and 138 or 155 perches. Between 1754 and 1841, no one was sure which earlier document had the true dimensions. The land that John Robert Holliday bought from Thomas Bond in 1787 may already have been his, and the land he sold to Bond in return in 1789 was perhaps already Bond's. Harriet Ridgely Chew solved the problem by buying all of Stone's Adventure east of Dulaney Valley Road in 1833.



BA-1484

ouch

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EPSON
Jun 10, 1890



BA-1484



BA-1484





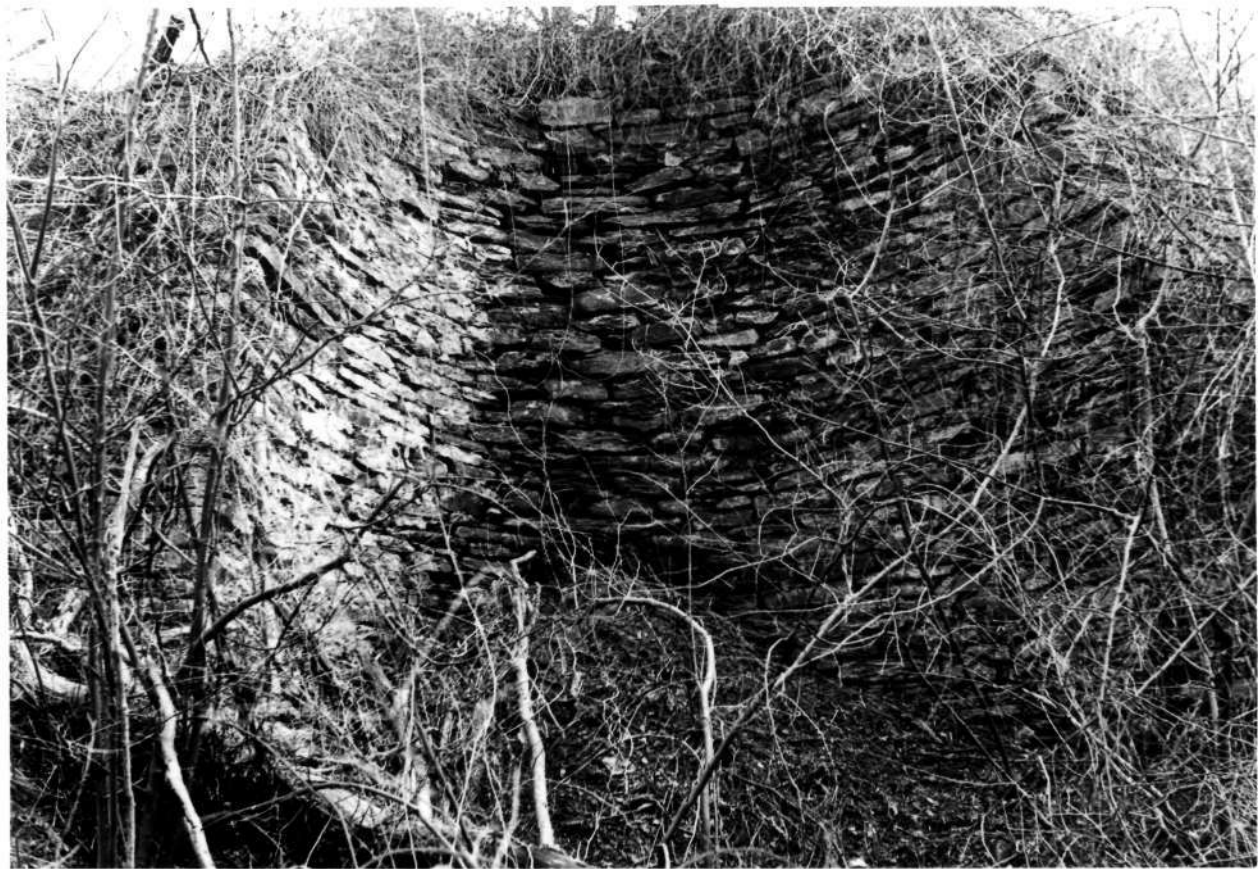
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